

Recent Etchings by Anders Zorn

A NOTE ON THE RECENT WORK OF ANDERS ZORN. BY HENRI FRANTZ.

PARIS saw with profound interest the *ensemble* exhibition of the work of Anders Zorn this spring, a display I noted briefly at the time, postponing my more detailed remarks till now. It is not difficult to understand the sympathy which has grown up around the lovely work of the great Swedish artist, which was shown in the Durand-Ruel galleries under the direction of a committee, presided over by the great art amateur, Alfred Beurdeley, and including such men as Bracquemond, Besnard, and Marcel. Before 1900 Zorn was an assiduous and a highly popular guest at our exhibitions, but since then, either because his works were purchased direct by collectors, without giving the artist time to display them, or because he preferred to send them to America, he has ceased to occupy his old place on the walls of the Société Nationale des Beaux Arts. But he is again at Durand-Ruel's with the results of fifteen years' work, which fill the four large galleries of the Rue Lafite—an intensely "live" collection, including paintings, etchings, drawings, water-colours, and even sculpture.

Sculpture, indeed, it was which formed the starting-point of this highly personal talent. When quite young, Anders Zorn, the son of humble peasant folk, used to mind the flocks in the Dalecarlian forests, and to while away his hours of solitude he would amuse himself by carving with his knife images of the animals entrusted to his care. The artist himself recounted the story of his earliest artistic efforts to M. Armand Dayot, who has recorded them in the form of an article. "To make my

sculptures more life-like," said Zorn, "I used to imitate antique statuary by tinting my work. My palette was the palm of my hand, and I made a mixture of bilberry juice and certain colouring substances obtained from little wood flowers. The first work I sold represented—an enraged cow! I received generous payment for it, in the shape of a *sou* and a little white loaf, from one of my friends, a shepherd. Even that day when the Duchesse d'Ossuna commissioned me to paint her portrait, my joy was not greater than when I received that *sou* and that little white loaf! I often return to look at my great woods and my dear Dalecarlian peasants in their fine, striking costumes; and when I am among them—ever in their eyes the little shepherd boy of other days—I spend the happiest hours of my life. It



"LA DAME À LA CIGARETTE"

FROM THE ETCHING BY ANDERS ZORN
(Collection A. Strölin, Paris)

Recent Etchings by Anders Zorn

was during one of those trips that I carved, in birchwood, as formerly, the bust of my old grandmother. . . ."

Having thus received from Nature his first impressions and his first counsel, Zorn entered the Royal Academy of Fine Arts in 1877. After staying there four years he travelled throughout Europe in order to study the principal galleries; then for several years he lived in London, where his work has always been greatly appreciated. After that came new travels in Spain, Morocco, and the East generally.

Zorn hardly began to paint at all in oils until 1887, on his return from these long pilgrimages. *Pêcheur*, his first essay, now in the Luxembourg, was exhibited in 1888. In this work he gave full evidence of those qualities which his later productions have revealed, particularly a very broad and powerful sense of colour and absolute fidelity to Nature. In all this Zorn showed himself to be the disciple of a youthful art as yet devoid of the "refinements" to be found in the more advanced schools. With him there is no rendering, no preparation, of Nature. Just as Nature appears to his eyes, so he transcribes it—literally, instinctively, like a savage of highest ability. How much more subtly would Besnard have treated the same themes, with his judicious choice of the *motifs* provided for his refined and delicate art of composition wherein he is able to express all that is most delightful in the Latin spirit! Indeed, one may well be surprised at times to find in Zorn's work so much of the sheer crudeness of the primitive painter; but it must not be forgotten that his art is practically at its commencement, while that of Besnard, for example, is the resulting effect of some centuries of painting.

As M. Henry Marcel very justly remarked in his admirable preface to the catalogue of the Zorn Exhibition, Scandinavian painting had not hitherto been itself. For a long time it had followed in the wake of German art, whose homely scenes it repeated almost textually—the conventional landscape and the factitious allegory. It was not till about the year 1875 that the Swedish artists opened their eyes to the splendours of the unique scenery around them: understood the wild grandeur of their fjords, the tender melancholy of their great lakes, with their shady fringe of white-trunked trees; grasped at last the characteristics of a people picturesque alike in personal beauty and in costume. Thus, in Finland, there appeared Edelfelt and Gallén; in Denmark, Krøyer; in Norway, Thaulow and Werenskjöld; in

Sweden, Osterlind, the charming painter of child life; Liljefors, the excellent animal painter; Karl Larsson, the decorator, and Anders Zorn.

"Zorn," writes M. Henry Marcel very acutely, "is ever a peasant, with brawny arms fit to grasp sheer reality. He created for himself, almost immediately, a method extraordinary in its spontaneity and *crânerie*; he attacks his canvas right away with the brush, without previous preparation with the chalk, the merest painted sketch giving him at most his tones and values. Should he happen to draw a complex movement, a difficult piece of foreshortening, the sketch, once grasped, is thrown aside, the pose being from that moment forth fixed in his brain, and away he goes, with furious dash, hacking out his forms in great rough stripes, yet with such accuracy of tone, with such absolute exactness that at a proper distance everything adapts itself, agrees and melts into a delicious delicacy, into soft, light-kissed, quivering curves. His nudes are admirable in their completeness. The vigorous limbs move beneath the flexible satin of the epidermis; the solid, even massive, frame is sometimes decked with tender textures, vaguely undulating in invisible lines. An ardent sensuality marks all these things, but it is frank and sane, with no trace of doubtful sub-meaning."

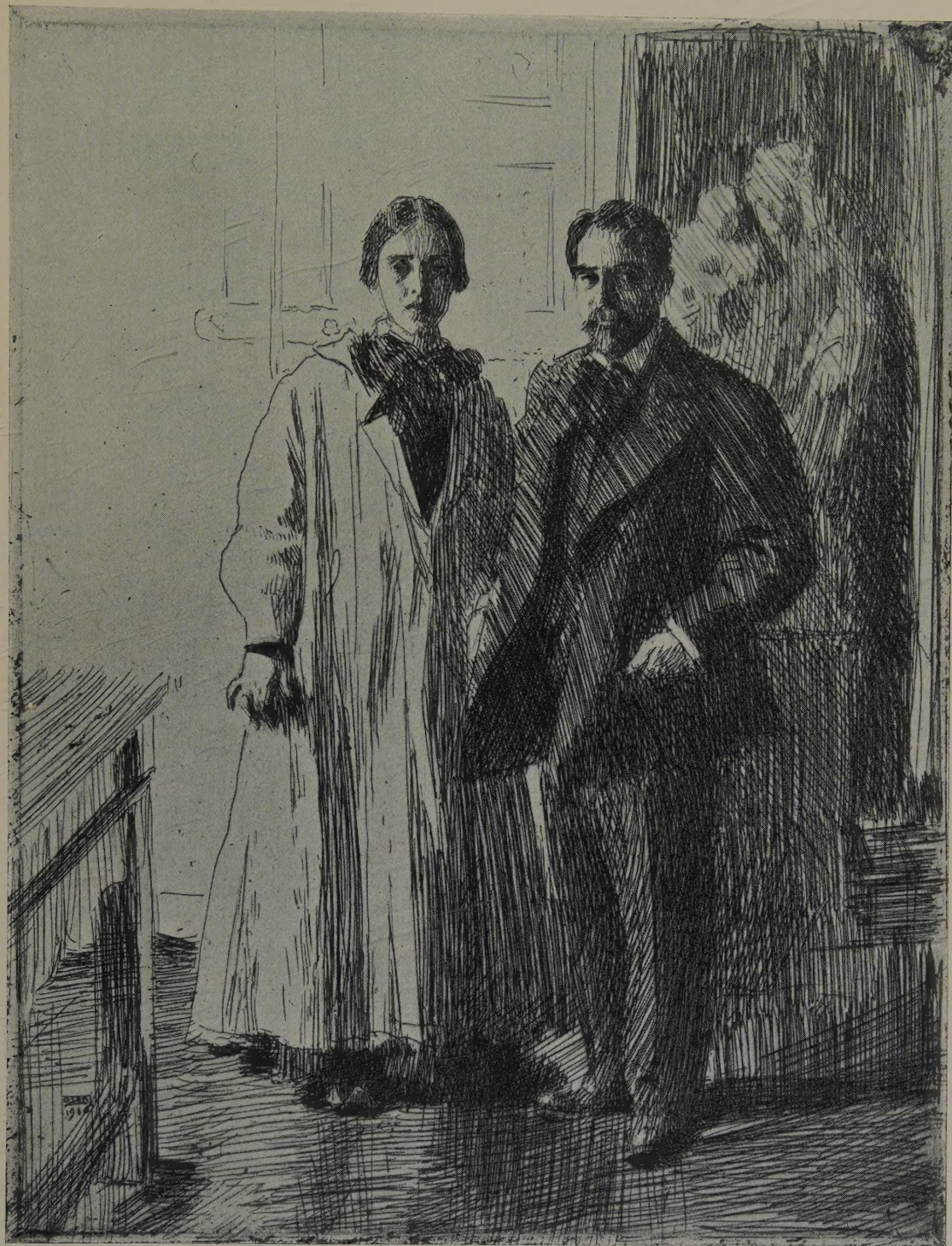
In this exhibition of his Zorn had quite a series of remarkable *nus*. Most often he prefers to paint women and children in the open air, not posed in the studio, but seen in the free solitude of the shores of Dalecarlia—beside those lakes which supply his palette with those azured reflections he loves to let play on the pearly skin of his models.

Zorn is truly a splendid painter of rustic life. Now he shows us, *en plein air*, the peasant-girl rowing freely on the lake; now he dives into the poor "interiors" of his village, where he watches the young women at their usual work, making bread, or listens to the Dalecarlian girl as she fills the cottage with the sad notes of some Swedish melody.

In his portraits Zorn is still essentially a colourist. In each and all he finds a pretext for bringing out some fine tone. In his rather austere portrait of King Oscar, the blue of the "grand cordon" stands out triumphantly against the white of the shirt-front. So it is with the other portraits, in which the artist never fails to find the means of reminding us of his prodigious gifts. One other remark is called for on the subject of Zorn as a portrait-painter. It is just this: how "live" is his art, how sincere, how truly modelled on reality itself.



"THE MODEL." FROM THE ETCHING BY ANDERS ZORN.
(Collection A. Strolin, Paris.)



MR. AND MRS. ATHERTON CURTIS
FROM THE ETCHING BY ANDERS ZORN

(Collection A. Strölin, Paris)



MME. BETTY NANSEN. FROM
THE ETCHING BY ANDERS ZORN

(Collection A. Strölin, Paris)



(Collection A Strölin, Paris)

"IDA (PAYSANNE DE MORA)." FROM
THE ETCHING BY ANDERS ZORN



"ST. IVES, CORNWALL." FROM
THE ETCHING BY ANDERS ZORN

(Collection A. Strölin, Paris)

One entire gallery at the Durand-Ruel exhibition was reserved to Zorn's etchings; and here, indeed, we see one of the most interesting sides of the artist's personality, one in which his personality finds free play. In complexity of arrangement, in violent contrasts of light and shade, Zorn resembles that master of masters—Rembrandt, but, at the same time, remains strictly and resolutely modern, inspired only by the spectacle of life as visible to his own eyes.

The striking thing about these etchings is that they are powerfully and rapidly improvised direct from nature, and thereby give a very special impression of veracity. Some of these portraits of his are most precious as documents. This thoughtful Renan, wrapped in meditation, seated so naturally at a table littered with papers, truly conveys the idea—which is indeed the truth—that the great philosopher *was not posing*. Indeed, Zorn hates to make his models pose. He prefers to chat with them, and in the midst of the conversation to dash off the essential lines which will eventually serve to assist his prodigious memory. Then, when he is alone once more, and before the keenness of the impression has been blunted, he inscribes in bold lines on the metal the complete features of the model he has just quitted. He has already produced a goodly number of well-known plates, which are not far from being classic—for example, his *Toast* and his portraits of Max Liebermann, Mme. Dayot, Prince Eugene of Sweden, Count Rosen, King Oscar—also many studies of all kinds, some of which are now reproduced. They reveal with great effect the forceful and complex genius of the great Scandinavian painter.

HENRI FRANTZ.

An Historical Exhibition of Liverpool Art is to be held at the Walker Art Gallery, Liverpool, next May, under the joint auspices of the Corporation and the Academy of Arts; and in order that it shall be thoroughly representative the committee invite the co-operation of all who can help them by loans, information, and suggestions. Mr. E. Rimbault Dibdin, Curator, Walker Art Gallery, is acting as secretary.

WALTER TYNDALE: THE MAN AND HIS ART. BY CLIVE HOLLAND.

Mr. Walter Tyndale, whose Italian and Egyptian pictures are favourably known to collectors and the public by reason of several "one man shows" that he has held, and also from their frequent exhibition at the Royal Academy and various galleries, was more fortunate than many English artists in his early environment. Born at Bruges, he was thus cradled amid some of the noblest traditions of art, and grew up amongst many exquisite survivals of most beautiful mediæval work in architecture, which could scarcely fail to have a strong influence for good upon a sensitive temperament. There he passed the first sixteen years of his life, and it was not till after that date that he came to England. For several years previous to that he had, either before or after school-hours, been a constant attendant at the art classes of the Bruges Académie; afterwards, when eighteen, going to Antwerp and studying at the Académie there, of which he became a silver medallist. From Antwerp, Mr. Tyndale proceeded to that Mecca of all art students—Paris; and for some considerable period he worked hard under Bonnat, and for a while also in the studio of the famous Belgian artist, Jan Van Beers.

Of these days in Paris, Mr. Tyndale speaks with the affection that most art students feel for "the Quartier" and its *bon camaraderie*. But his life in the Quartier was destined to be of far shorter



STATUETTE IN WOOD

BY ANDERS ZORN

Walter Tyndale

duration than he could have wished ; “for,” he said recently in conversation, “ere I was one-and-twenty I was compelled by circumstances to return to England, and attempt to make a livelihood out of art and what I had learned of it as best I could.”

At first Mr. Tyndale worked in oils and chiefly painted portraits—for a living—although he was represented in most years at the Royal Academy by some *genre* subject. His experiences as a portrait painter were singularly like those of most other workers ere becoming known in this branch of art. “The first portrait which I sent to the Academy,” Mr. Tyndale told us, “was unfortunately not hung, and I felt so terribly abashed when I returned it to my client that I have never sent in another.” “Strange to relate,” he continued, “early in my career in England I made somewhat of a hit with a posthumous portrait of a man in the North of England, and this brought me a number of commissions—alas ! nearly all of them for portraits to be worked up from photographs of deceased people !” Anyone who possesses the slightest instinct of art can readily understand the distaste with which Mr. Tyndale became involved in what he calls this “funereal form of art.” But

it paid fairly handsomely, and enabled him to do—what many struggling artists cannot do—namely, marry whilst still young ; his wife being the daughter of the Rev. Thomas M. Barnard, and granddaughter of Sir Edmund Carrington.

Mr. Tyndale continued to be chiefly known as a portrait painter until he was about five-and-thirty. Settling at Haslemere, he filled in odd hours by giving lessons in painting. To this fact, strange as it may seem, he attributes the success which has been his of recent years. Until the time we are about to mention he had confined himself entirely to oils ; when, one day, on going to give a lesson to a new pupil, he found that he was expected to teach water-colour drawing and not oil-painting. Fortunately for him his pupil knew little or nothing about either. The young lady soon told him that oil-painting was not what she wanted to learn, adding, “I wish you would dash off a landscape, and I am sure I shall learn more by looking at you doing it than by any other means. There is a fine view from our drawing-room window, and I have often thought what a pretty picture it would make.” The picture that resulted from the use of a shilling box of water-colours and



“A SURREY HOMESTEAD”

(By permission of W. F. Unsworth, Esq.)

BY WALTER TYNDALE



"THE APPLE STALL, MENTONE MARKET." BY WALTER TYNDALE.

Walter Tyndale

brushes *en suite* which had been used for gum, was too frightful for anything. But the sketch pleased his pupil, who thought that its indefiniteness and want of drawing was a distinct evidence of up-to-dateness, and of the "impressionism" which was just then creeping into public notice, and of which she had heard. Putting off the next lesson for a week, the master left his pupil, and hied him over to Milford the same day to see his friend, the well-known water-colourist, Claude Hayes, in search of hints. The next day he invested in a new outfit, and with one exception has never touched oils since. Thus by strange chance did Mr. Tyndale find what was evidently the proper medium for his Art; as, within three or four months of this new departure he had a drawing, on the line in the Suffolk Street Galleries. Within a few months Mr. Tyndale started with Claude Hayes for Holland, and his health having somewhat broken down, he wintered in Portugal, making Oporto his base.

His first "One-Man Show" was held, not as might be supposed in England, but at the English Club, Oporto, known as the Factory House. Everything hung there was sold; and he was obliged, by reason of numerous commissions, to return to Portugal the next and following winter.

In the summer of the following year Mr. Tyndale joined a sketching party near Maidstone organised by Mrs. Allingham and some friends; and the influence of her style of work and conscientious delicacy of execution is easily traceable in many of Mr. Tyndale's own water-colour drawings.

From that period onwards he has painted in Morocco; a picture of a Moorish market at Casablanca, hung in the Royal Institute of Painters in Water-Colours, brought him to the notice of Messrs. Dowdeswell & Dowdeswell, and in consequence on calling upon them he was sent by them first to Egypt, then to Lebanon and Damascus, and afterwards again

to Egypt, each trip being followed by an exhibition of his pictures.

His next work was in Sicily, and with pictures of Rome, Assisi, Genoa, and Venice, he succeeded in collecting sufficient material for another show. Rothenburg, with its fine mediæval buildings and "ancient peace" next appealed to him, and he stayed there six months; his next show consisting chiefly of pictures of Rothenburg and the immediate neighbourhood.

Although Mr. Tyndale has painted at various times in the town of his birth—Bruges—by some strange chance when he settled down to paint it thoroughly some few years ago he had hardly commenced work when a commission brought him back to England, to prepare a set of drawings to illustrate a colour-book on "The New Forest," which Methuen & Co. eventually published. From



"THE POT MARKET, ROTHENBURG".

BY WALTER TYNDALE

the New Forest with its woodland glades, secluded nooks, picturesque cottages, and air of rural England, to the Riviera of riot and luxury, is a far cry indeed. But from the former to the latter Mr. Tyndale's work took him in quick succession. And from the Riviera he passed on to Florence, Viterbo and Venice.

Mr. Tyndale's work, as will be gathered from the details we have given, is of a varied and catholic character; and his last important commission was the painting of a series of some eighty pictures—depicting scenes in that south-western portion of England which, by reason of its association with Mr. Thomas Hardy, has come to be generally known as "Wessex"—for a book recently published by Messrs. A. & C. Black. Of Wessex as a painting-ground Mr. Tyndale thinks highly, but he admits

that he was confronted by atmospheric changes and effects which his hitherto almost exclusive painting of South European and North African subjects rendered to him at first very difficult of treatment. "In no part of England, however," he said, during a recent chat we had with him whilst he was talking over his Wessex experiences in the heart of that district itself, "are finer skies and finer material for landscape work to be found—and one may also add architecture—than in the district which is covered more or less thoroughly by the *locale* of Mr. Hardy's novels. But, unfortunately for me, I am unable to stick to my native land, much as I should like to do so, owing to the fact that I am unable to paint much out of doors during the autumn and winter months. For this reason, if for no other, the

phrase 'the East is calling,' means something real to me. So I pack up my things, as I am about to do again very shortly, and set out for Cairo and the land of mosques and bazaars and sunshine, with anticipations of much pleasure and profit. But certainly, after a long day's painting in the sun towards the end of February or March, I begin to wonder why I have come there instead of staying to paint in England, where one is certainly not half baked alive."

Keen critics of Mr. Tyndale's work have, we believe, been inclined to think that his English landscapes are apt to suffer from lack of atmosphere, whilst they may lay claim to very effective and pretty colouring. Perhaps the fact that he has painted so much where atmosphere, as the average Englishman regards it, is less apparent, may account in some measure for its lack in some of his English pictures. But place him in a bazaar, a Moorish market, on a Venetian canal, or in the clearer air of Palestine and the near East, and one has frequently as a result some very exquisite renderings of native life, and beautiful time-



"LA PIAZZA SAN PIETRO, GENOA"

BY WALTER TYNDALE

(By permission of R. J. Moser, Esq.)



"THE GUARDIAN OF THE HAREM" BY WALTER TYNDALE
(By permission of A. B. Stevens, Esq.)

worn architecture. One characteristic should, however, be noted regarding his English work, the very able and effective manner in which he introduces figures into his landscapes, adding a sense of life and movement, which is frequently sadly lacking in work of a similar *genre*.

With reference to his preferences in art, Mr. Tyndale states that, doubtless owing to his childhood having been spent at Bruges, Ghent and other towns of Belgium, his preference is for architecture. He likes also to paint figure studies similar to *The Guardian of the Harem*, provided the clothing is picturesque and rich in colour, and the incident is arresting. But for mere "costume pictures" he feels but slight sympathy, and experiences little desire to paint them.

One particular feature of Mr. Tyndale's work, which will, we think, have struck all who know it,

is the extreme care with which all details are worked out, so that no incongruities present themselves. Mr. Tyndale himself admits that he takes infinite pains with the smallest detail of his picture if it is of importance. He appears, indeed, to have taken for his motto the well-known dictum of the late Mr. Whistler that only what is unessential is detrimental in art. This is a statement which certainly holds equally good whether it is applied to a highly-finished picture or to an impressionistic sketch. It has, we believe, been generally urged that a good deal should be left to the imagination by the artist; but there are certain details and subjects which are best dealt with in art, as in ordinary life, by straightforward methods. Mr. Tyndale's work in this particular provides a good example of his attitude towards Art.

He has not hitherto worked much in the studio, in fact he frankly states he dislikes the confinement and always prefers to work from nature and in the open air. Models he has generally found a difficult matter, and the right ones are more frequently met with in real life

than amongst the professional class.

An untiring traveller, Mr. Tyndale has much to tell of his varied experiences on painting trips, but these scarcely come within the scope of an article such as the present. But one thing may be mentioned; he seems convinced that nowhere more than in England—notwithstanding all that is said about English bad manners—are artists assisted, welcomed and treated with courtesy. But concerning Bavaria he is an enthusiast, and Rothenburg he considers "a little paradise for sketchers." There the municipality even goes so far as to provide studios gratis for painters staying in the town any length of time, and this quite irrespective of nationality! "Artists," he says, "are rarely refused permission to work in any private house or garden at Rothenburg or throughout Bavaria; and, if they are, I am

Walter Tyndale

convinced that the refusal may be traced to some *gaucherie* or want of tact on the part of the artists themselves."

Of the art influences which have been at various times brought to bear upon him, Mr. Tyndale considers he is chiefly indebted to that of Claude Hayes, and in a lesser degree to that of Mrs. Allingham. And, bearing this admission in mind, it will not be difficult for those who are acquainted with the style of work produced by these artists, to trace that influence fairly clearly. Jan Van Beers he knew for some time in Paris; and at his studio, in company with other Antwerp students, who all spoke Flemish well, he undoubtedly acquired a love for careful and detailed work where such is likely to add to the finish and beauty of the picture. Those who have an extended acquaintance with Mr. Tyndale's work will easily trace the influences which, as we have already said, he admits that he came under during the time that he was endeavouring to find his true *métier*.

The care with which he applies a wide knowledge of architecture and architectural detail is easily seen in such pictures as *La Piazza San Pietro, Genoa*, in which the quality of detailed work, without

what may be called "niggling," is apparent. And in addition this particular picture also proves an excellent example of Mr. Tyndale's skill in the introduction of suitable figures naturally grouped; this is noticeably the case as regards the two Sisters of Charity, the *gendarmes*, and the wooden-legged market-man in the foreground,

In *The Guardian of the Harem*, Mr. Tyndale found a Moorish subject entirely to his liking. The attitude of the figure, though not traditionally the one associated with the guardian of a harem, is very natural and true to life. The guards of such places at high noon, when this picture was painted, are more frequently, indeed, to be found taking a siesta than standing upright, fierce, and armed to the teeth, as they are traditionally supposed to be.

In his picture of *A Pot Market at Assisi*, Mr. Tyndale depicts a subject thoroughly after his own heart. Here, too, is all the effective grouping of suitable figures, and the background of interesting, carefully and sympathetically painted architecture. Few pictures, indeed, in this *genre* have more carefully rendered the somewhat indolent aspect of a market, such as that depicted, in an Italian town or village. In the picture *A Corner of the*



"A POT MARKET AT ASSISI"

(By permission of R. J. Moser, Esq.)

BY WALTER TYNDALE

Inn Signs at Lucerne



"IN THE ENCLOSURE OF THE MOSQUE OF OMAR"

BY WALTER TYNDALE

Pot Market one has another effect with a carefully painted and perhaps a trifle too insistent foreground, but a fine piece of architecture and another perfectly natural group of figures serve to balance the composition.

The Enclosure of the Mosque of Omar furnishes another example of Mr. Tyndale's skill in the management of strongly-lit architecture under the somewhat trying conditions of North African sunshine. As a mere study of architecture the picture is far less interesting than many others of the same *genre* which Mr. Tyndale has painted, and for which, indeed, he has gained an enviable reputation. But, as usual, he has saved the situation by the skilful introduction of satisfactorily grouped figures.

From the *Mosque of Omar* to such a scene as *A Surrey Homestead*, which in the original is richly coloured and delicately painted, is a sharp transition, but we venture to think that in such scenes as the latter—quite a number of which we have had the pleasure of seeing at various times—Mr. Tyndale has found himself. The influence of Mrs. Allingham, both as regards the colour-scheme and the grouping, is distinctly traceable. But, after all,

such quaint and picturesque buildings as Mrs. Allingham and Mr. Tyndale both delight to put on canvas or paper cannot, to be effective, be rendered with any startling originality.

A consideration of Mr. Tyndale's work as a whole leads one to place him high as a colourist (which can be judged fairly from our coloured reproduction of *The Apple Stall, Mentone Market*), and as a man who has studied closely, and to great advantage, the little *et ceteras* of composition which often make or mar a picture. There is,

indeed, a conscientiousness about his execution which saves his pictures from any slur that could be cast upon them on the score of scamping. The latter is a fault far too much in vogue with many present day water-colourists, who are "sketchy" above everything.

CLIVE HOLLAND.

SOME INN SIGNS AT LUCERNE. BY ARTHUR ELLIOT.

LUCERNE is probably the most popular summer holiday resort in Europe, and it certainly deserves its popularity, for few places can equal it either in the beauty of its situation or in its surroundings.



FIG. I. SIGN OF "THE THREE KINGS HOTEL," LUCERNE

Inn Signs at Lucerne



FIG. 2. SIGN OF "THE GOLDEN LION," LUCERNE

The lake front, lined with its fine hotels, good shops, restaurants, etc., always has a gay appearance, and at night the shops are most brilliantly lit until quite late in the evening, the shopkeepers hoping to attract customers from among the gay throng who, after the *table d'hôte* hour, are passing from their hotels to the Kursaal or to the Stadthof concert, or to some other evening amusement, having probably spent the day on some lovely excursion in the neighbourhood. Among the lions of Lucerne that every visitor makes a point of seeing are the two old covered wooden bridges over the Reusse; and, in walking from



FIG. 3. SIGN OF STEINBOCK RESTAURANT, LUCERNE

one to the other, the visitor probably passes through many streets in the old town. Now this old town is kept in such "spick and span" order and is so clean that it has lost much of its original character, and does not at first sight seem so interesting as it really is, therefore many visitors give it rather

scant attention. The writer of the present article jotted down many things that seemed to him worthy of attention; first, there are the frescoes with which so many of the houses are decorated, most of them modern, but capitally designed and full of right feeling and spirit, showing that the men of Lucerne of to-day can produce work quite equal to that done by their ancestors; and if this may be said of the frescoes, it certainly applies with equal force to the workers in iron, for the city is



FIG. 4. SIGN OF THE "HÔTEL DU CERF," LUCERNE

full of the most beautiful examples of wrought-iron, signs, balconies, grilles, etc., but it is only with the inn signs that this article deals.

We will take a walk through the town, noting some of them as we pass. Starting from the cathedral—in which, on the inside of the great west doors, is some fine wrought-iron work, although no sketches of this are given here—to get at the old town, we pass up Grendel Strasse to the Falken Platz; then, turning to our left up Weggis Gasse, we come to an old inn, *The Three Kings*, a name very often met with. This sign (Fig. 1) is older than many here given, and is very quaint. A little farther on we turn up the Eisen Gasse, a side street

Inn Signs at Lucerne



FIG. 5. SIGN OF "THE SUN HOTEL," LUCERNE

to the left, which leads into the Kappell Gasse, where at the corner we find *The Golden Lion* (Fig. 2). It is the work of the Brothers Schnyder, and very beautiful, the bold figure of the man offering the



FIG. 6. SIGN OF THE "HÔTEL DE L'OURS," LUCERNE

glass of wine contrasting wonderfully with the graceful fancies of the squirrel, butterfly, and bird picking the grapes. Retracing our steps by the way we came to the Weggis Gasse, we shall see, a little farther on, on the right, a beautiful *grille* to a butcher's shop; and a little past this are the premises of M. J. Bossard, an antiquary, who has taken great interest in the art works of the town. He has a very fine sixteenth-century sign, but so intricate in the brilliant light that it was impossible to make a good drawing of it. Here is the Hirschen Platz and the *Hôtel du Cerf*, possessing a large and very elaborate sign (Fig. 4). In the centre is the stag nibbling a leaf, surrounded by scrolls and foliage, the latter being most charmingly treated. This is a very old house, but much restored. Farther on



FIG. 7. SIGN OF THE "HÔTEL DU CORBEAU," LUCERNE

in the Rossli Gasse is a quaint restaurant sign (Fig. 3). Before leaving this side of the river, we will retrace our steps to the Hôtel des Balances, by the river side. Here is a very elegant wrought-iron gate, leading to the restaurant, with a charming balcony. Close by is the old sign, hanging over the back entrance to the *Hôtel du Corbeau* (Fig. 7). The raven is capitally modelled. In the Fursen Gasse, a small street near here, is the *Sun Hotel*, the sign of which is shown in Fig. 5.

Crossing the old wooden Kappelbrücke, we pass to the other side of the river. In the church of St. Francis there is a very beautiful screen of seventeenth-century work; and in the Bahnhof Strasse is the *Hôtel Sauvage* (Fig. 8); in the Pfister Gasse close

Inn Signs at Lucerne



FIG. 8. SIGN OF THE "HÔTEL SAUVAGE," LUCERNE



FIG. 9. SIGN OF THE "HÔTEL DE L'ANGE," LUCERNE

at hand is the *Hôtel de l'Ours* (Fig. 6); and then, up a small street that runs out of the Pfister Gasse on the right hand, is the *Hôtel Rutli* (Fig. 10), a beautiful design of grape leaves, tendrils, and scroll-work. Proceeding up the Pfister Gasse, we find, nearly opposite the entrance to the Spreuerbrücke, is the *Hôtel de l'Ange* (Fig. 9), one of the most graceful of our examples.

These inn signs show what excellent work the iron-smiths of Lucerne can turn out. If space permitted, one would like to give sketches of many



FIG. 10. SIGN OF THE "HÔTEL RUTLI," LUCERNE

beautiful and quaint objects that we have now passed without notice: such as other elaborate signs over the guild-houses, chemists' shops, and nearly every tradesman's shop. Then there are fine examples of carved doors, carved bench-ends and stalls in the churches; some curious bronze work in the spouts to the fountains, and the fountains themselves. The latter are in some cases very beautiful—perhaps in another article one may be permitted to deal with some of these. We think the examples here given will suffice to convince our readers that at any rate there is some beautiful wrought-iron work in Lucerne.

A. ELLIOT.

HUNGARIAN ART AT THE MILAN EXHIBITION. BY ALFREDO MELANI.

[THE following article was written just before the recent disastrous fire at Milan by which the section of the exhibition with which it deals was almost entirely destroyed by fire, along with the whole of

Hungarian Art at the Milan Exhibition

the Italian section, which was the subject of an article in the July number of *THE STUDIO*.]

One observes with satisfaction that the decorative artists exhibiting at Milan have resolutely abandoned the old style in favour of the new and the personal—a remarkable thing in Italy, that rock of classicism and tradition where decorative art finds the greatest obstacles placed in the way of its attaining to modern methods and results. It is not in the pavilion of Italian decorative art, however, that one can discover the most significant expression of the present artistic evolution. To discover signs of conscious enthusiasm we must turn our gaze beyond the Peninsula. The visitor will be profoundly interested in the work of two, or perhaps three, foreign States—Hungary, Belgium, and Holland; and of these, the country to arouse the greatest interest is Hungary. For, while the Belgian decorators at Milan make a strong impression, the Hungarians rise to their full height, and display the genius of their race in an exhibition which expresses not only the artistic force of that nation, but affirms its splendid ambitions; and this affirmation is sympathetic and modern in the highest degree, relying on beauty in all its branches, from statuary to furniture, from jewellery to draperies and pottery.

It is to be regretted that England—holding as she does the foremost place in the artistic and industrial revival—should be but inadequately represented. She has taken no interest in the Milan International Exhibition; accordingly her co-operation is altogether unworthy of her capabilities. Apart from a magnificent series of etchings, some bearing the signature of Mr. Frank Brangwyn, a remarkable case of Ruskin pottery, some decorative paintings by Mr. Walter Crane and Mr. Anning

Bell, England displays very little capable of enabling one to realise the inspiration and the beauty of her artistic creations.

As much, but in a different sense, may be said of France, which, alas! displays furniture, *étoffes*, ivories, bronzes, carpets, pottery and glass, with an object commercial rather than artistic. Even scents and ladies' dresses in great numbers are exhibited here, so that we have more of fashion than of art. A failure, from the æsthetic point of view, is the display given by Japan, which is fated henceforth to listen to the voice of the commercial persons by whom it has been controlled, so that now we are in danger of forgetting the harmonious delight of its serene and imperishable art. We must protest with all emphasis against this method of presenting Japanese art in our exhibitions. Much the same thing was to be seen at Turin.

Hungary, on the other hand, has formally asserted herself at Milan, and the display is one of lofty



VESTIBULE TO GRAND COURT, HUNGARIAN SECTION, MILAN EXHIBITION

DESIGNED BY
GEZA MARÓTHI

Hungarian Art at the Milan Exhibition



JARDINIÈRE

DESIGNED BY GEZA MARÓTHI

expression — æsthetically, politically, and nationally: In a word, it is a revelation of grace and pride.

Modern Hungarian art has its own modest history which dates back but a few years. The historical evolution of the country explains this short artistic story, which followed the economic restoration of Hungary resulting from the compromise of 1867 with Austria. At that period the tranquility and the prosperity necessary for the expansion of art were wanting, therefore those artists who could not command success in their own land were compelled to go

abroad—Munkácsy and Paál to Paris, Wagner to Munich, Böhn to London, and Tilgner to Vienna. Those who remained at home, half understood or not understood at all by a public which could not interest itself in art at a time when social problems were to the fore, either remained unheeded or went in for industrial art, which was a very different thing from the young, fresh industrial art of to-day.

To find the starting point of modern Hungarian art we have only to go back to 1890. I refer, of course, to that art which has definite confidence in its destiny, which claims the right to aim at a great future, and has the pride and the strength befitting its mission. Moreover, the Magyar race already boasted its artistic merits and traditions; and around Horovitz, head of a national school of painting, whose source of inspiration is the "Hungarian Fatherland," there arose a number of young decorative artists who, by delving deep into the history of the people and into the rich treasure of its soul, gave to the world the fruits of their genius.

This Hungarian spirit, as is well known, vibrates with special force in landscape work; many Hungarian master land-



PANTHER (MARBLE)

BY LOUIS STOBL



GRAND COURT, HUNGARIAN
SECTION, MILAN EXHIBITION
DESIGNED BY G. MARÓTHI

Hungarian Art at the Milan Exhibition



DINING ROOM IN
HUNGARIAN STYLE

DESIGNED BY E. VIGAND
EXECUTED BY G. MÓCSAY

and profound which penetrates deep into the mind.

The "something" evidently is the sentiment of modern art which prevails everywhere while mere "academism" is impotent. In other words, heart reigns supreme. Therefore, we thorough-paced modernists, in presence of the complex problem of Hungarian art, would do well not to trouble ourselves over the suggestions of the past which might seem to diminish the importance of the modernist movement in Hungary. I allude to those forms and styles which seem almost like imitations, and

scapists there are who chant the hymn of the mountains, the valleys and the meadows of the homeland. As it were a *mot d'ordre* passed round these minds, and influenced them in their vision of beauty. Thus the brush which seeks to discover the sweet harmonies of the Hungarian Fatherland differs in no way from the brush which adorns an interior, from the needle of the embroiderer or from the chisel which carves a box or a chest.

These characteristics, which reveal a revival of independence, are marked by something more than technical merit and material expressiveness. There is genuine soul in these efforts in the direction of reality. In this way we discover in modern Hungarian art rather a psychological than a physical form, something intimate



MUSIC ROOM

DESIGNED BY GEZA MARÓTHI



PORTION OF SCULPTURE GALLERY
HUNGARIAN SECTION, MILAN EX-
HIBITION, WITH STATUE "ANONIMUS"
BY N. LIGETI

Hungarian Art at the Milan Exhibition



PANEL IN BAS-RELIEF FOR A MUSIC ROOM

BY ED. TELCS

to a certain archæological torpor, which does not live in the world of our personal emotions.

The intelligent visitor in the Hungarian section at Milan is indeed surprised to find a certain Byzantine or Turkish aspect not only in the decorative portion of the galleries, but also in some of the smaller objects exhibited. And at first he asks himself whether this type of æsthetic expression can really take rank among modern productions, although it is no question of commonplace servile imitation, but one of natural spontaneous inspiration, almost amounting to a deliberate revival on the part of a generation of artists who combine patriotism with art. For this Hungarian life, these traditions, these customs have their origin in Byzantine life. Byzantium was the first home of the Hungarian artists, who afterwards, precisely at the time of the Renaissance, revived their art in that old Italy which was the admiration of the great Corvin.

It is good to see that the Hungarian artists of to day, far from rejuvenating themselves on the ancient Italian forms, have dipped into the Middle Ages, into that Byzantinism which is more rich in inspiration than the Italian Renaissance, and on the ethnic warp of its people, on the Turkish origin of its constitution, have embroidered the flowers of their art, in order once more to affirm the ineffaceable characteristics of their race. The Hungarian artist, particularly the deco-

rator, depends for his forms of national beauty on popular inspiration. Hence comes the Turco-Byzantine character of the Hungarian section at Milan; hence that spirit of independence which reveals itself at times in certain artists to a degree higher than that seen in others, without, however, inflicting humiliation on the most modest exhibitor. For these exhibits depend more on feeling than on form, and a sort of traditional atmosphere prevails throughout the Hungarian interior, which has its pathetically poetical as well as its vivacious side. The poetry is found there where the Byzantine spirit moves the imagination of the decorator; the vivacity comes in where the Turkish play of colour has the upper hand.

I do not wish to deny—let it be well understood—the colour force of Byzantinism, but desire simply to point out that the artists figuring in this exhibition, in their Byzantine impulse, have abandoned the polychrome harmonies on a gold ground which form the basis of the mosaics of St. Sophia,



VASES

EXECUTED BY ZSOLNAY DE PÉCS

Hungarian Art at the Milan Exhibition



PANELS IN BAS-RELIEF FOR A MUSIC ROOM

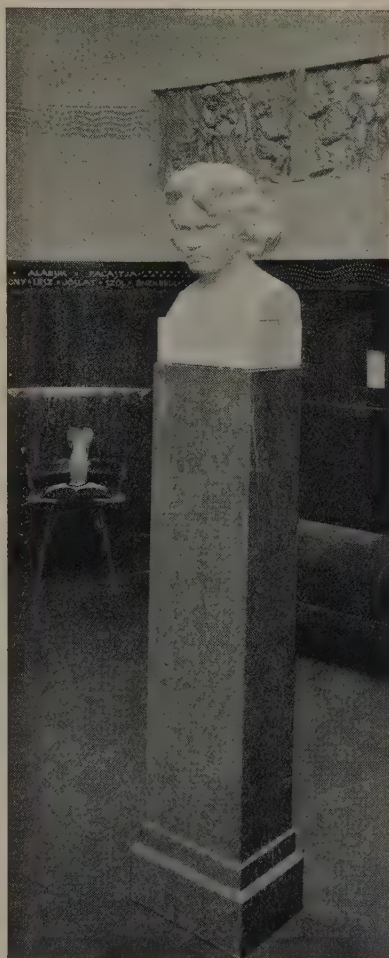
BY ED. TELCS

Constantinople, and the churches of Ravenna and Venice, and have preferred a mild tonality, preserving the Byzantine type in the details. Indeed this delicate tone prevails throughout the whole "installation," it being left to the socle to make its effect by means of its metallic reflections in the green, blue and gold Fountain salon. This apartment is styled the "Duck Salon," by reason of the great number of these birds who figure around the basin. It is a room of moderate height, with a vestibule adjoining, and may be pronounced the most imposing portion of the Hungarian exhibit. Here sobriety and distinction are happily blended in a graceful harmony which does the highest honour to its decorator, Géza Maróthi, who is responsible for the design of the fountain and for all the plastic ornamentation of the section. M. Maróthi, who is only thirty-one years of age, nevertheless enjoys remarkable renown. Another prominent place in the Milan Exhibition is occupied by Edward Faragò, a young artist of thirty-five years, whose career has been very similar to that of M. Maróthi. Both attained to art by the trade route, the one being an assistant

in a sculptor's workshop, the other a cabinet-maker. To them we owe the idea—architectural, plastic and decorative—of the Hungarian section, which plays so prominent a part in the success of Hungary in Milan. M. Maróthi devotes himself specially to the sculpture, and M. Faragò to the painting, both uniting their efforts in a common cause.

M. Maróthi is responsible for the Grand Court with its vestibule, of which illustrations are given. It is an exquisitely beautiful apartment, with *ajourées* decorations composed of ears of corn in gold relief. This florid ornamentation, seen in conjunction with the broad polished spaces adjoining, gives the effect of a jewel in an open case. It expresses the aristocratic taste of its author, who, quite unknown in Italy yesterday, has had an heroic success at Milan.

We come across this artist again in what I will term the "Flower Vase" room, a reduction of the *motifs* of the *Treasure of Attila*. Viewed in connection with the charmingly undulating and fluted



BUST OF BEETHOVEN

BY ED. TELCS

archivolts of the pillars supporting this *salle*, it plays a decorative rôle of the highest order. A. Steiner, who cast the flower vases, deserves mention,

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NEEDLEWORK LACE

DESIGNED BY ARPÁD DEKÁNI

as does the firm of Zsolnay de Pecs for the metallic reflections in the "Duck Salon," the *technique* of which aimed at resembling that of Giorgio Andreoli of Gubbio. In any case it is so remarkable that the *fabrique* cannot be overlooked among the co-operators in the Hungarian "installation."

MM. Maróthi and Faragó are "decorators" in the broadest sense of the term — sculptors, painters, designers of furniture, of metal and leather work — artists who revive the fairest memories of the masters of the Middle Ages and of the Renaissance. In a word, they possess all the qualities needed in connection with modern decorative art, which desires to be everywhere and for all.

Thus the Hungarian section at Milan, with its imposing "installation," smiles on the lovers of decorative art in all its branches. One might really say nothing had been omitted here which might help to form the complete framework of the æsthetic rejuvenescence of modern Hungary. In painting it can boast masters like Bihari, Grünwald,⁸ Horovitz, the forceful portraitist, and Lázló, of equal eminence; in sculpture there are Strobl, Rossa, Zala, Fadrusz; and in the region of decorative art we find masters such as those now being honoured at Milan.

Mr. Strobl is represented at the exhibition by a leopard intended for the steps of the monument to Kossuth about to be erected at Budapest. As the reproduction shows, this animal recalls the grand manner in which the Assyrian sculptors treated animals. The visitors to the sculpture gallery will note, too, the statue *Anonimus*, by N. Ligeti, who is also responsible for several bronzes in the section. Hard by are two flower-holders which again compel us to mention the name of M. Maróthi.

The plastic style, largely represented in this section, is applied to the decoration of interiors with much judgment. I should like to conduct the reader to the little music room, and point out the attractive sobriety of its furniture. The grey scheme is simplicity itself. Ed. Telcs is the author of a bust of Beethoven, also of an admirable choir of



TOY

DESIGNED BY G. WESZELY

children representing the several periods of music. The dimensions of this apartment are insignificant, but its artistic significance is great indeed.

As yet I have not named M. A. Nagy, a painter who lives at Veszprém, so it is well here to acknowledge the extreme merit of the work he is displaying at Milan—three or four rooms of an artist's abode. Colour plays a delightful part in this little interior, and the detail reaches an astonishing point of delicacy. Also one should note the carpets

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designed by the artist and actually made by his wife. The style is quite simple, and the works are all full of character. This same quality is visible in the carpet designed by A. Körösfői, executed by L. Belmonte in the work-room of the Palace of the Hungarian Minister of Religious and Public Instruction. Transylvanian peasants are represented harnessing horses, and the composition is worthy of the fame of a master of decoration.

The dining-room has been designed by Ed. Vigand, and the work executed by G. Mócsay, with decorations by A. Nagy; but I might continue to write indefinitely about the Hungarian section, which, as I have already said, gives a complete illustration of the national activity. I might, had I space to spare, describe to the reader many pieces of furniture conceived in that spirit of proportion which is the transcendent merit of all the Hungarian decoration here. This furniture is designed in straight lines and with rectilinear angles and ornamented with metal. The upholstered portions are, for the most part, in red cloth. The general effect is one of grace and strength; and, being practical in the highest degree, they impress themselves on one's attention. M. Faragó is the author of much of this furniture, and beside him I will place P. Horti, the well-known architect, who here supplies many schemes and designs, without, however, taking the prominent place he did at Turin.

A notable characteristic of this Hungarian furniture is the employment of little pillars, which are very slender in appearance compared with the broad scheme of the pieces themselves.

Hungary also sent a quantity of carpets and cloths, embroideries and lace (but the Viennese lace, with its delightful ideality, surpasses the lace of Hungary), articles in straw and osier (Holland excels in this department), leather and metal and goldsmith's work, also jewellery (among the designers of which it is strange to find the architect Horti), plaquettes and vases (notable in this branch being the pieces by Zsolnay de Pécs), ceramics and glass and children's toys. Some of these latter, particularly those of G. Weszely, are modelled in strict Hungarian fashion.

It may not perhaps be known, *à propos* of children's toys, that there exists a Royal Hungarian Governmental School of Toymaking at Hegybánya-Szélakna. Seeing the work done by this most praiseworthy institution, the development of good taste in this department is not surprising.

With regard to the Hungarian lace, seeing that I have been led into making comparisons, I will

add that the specimen of which an illustration is given is of the sort executed in needlework by the peasantry of Hálás on ancient Magyar *motifs*.

In quitting the reader I am conscious of having been compelled to restrict my remarks considerably. At the same time I feel persuaded that I have thrown a true light on the Hungarian art displayed at our International Exhibition.

ALFREDO MELANI.

THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1906.

WHETHER the selected works exhibited at South Kensington in connection with the National Art Competition this year evidence an improvement upon those of last and previous years



FIG. 1. DESIGN FOR
STAINED GLASS

BY VIOLET B. KELL
(CAMBERWELL)

The National Competition of Schools of Art



FIG. 2. MODEL FOR MUSIC-REST

BY W. J. EPLETT
(BARNSTAPLE)

or not, is perhaps as much a debatable point as the comparative merits of one year's Exhibition and another's of the Royal Academy. In some respects there is an advance, in others a standstill, or even, maybe, a decline. Anyhow, the rate of progress is certainly not a uniform and appreciable quantity all along the line.

In the paramount department of architecture this year's work makes but a poor display. On the other hand, some of the stained glass appears to be of high quality. I say "appears," because, unfortunately, it is exhibited to such miserable disadvantage on a staircase, without the necessary light behind to show it up, that it is scarcely possible to do it justice. The defect has, since the opening day, been partially remedied by white reflecting screens. For this reason, right and proper in principle as it is that students should be encouraged not merely to make designs on paper, but also to execute them with their own hands wherever



FIG. 3. BREAD-PLATTER

BY PERCY S. WILLATS (WEST HAM)

feasible—a precept which THE STUDIO may claim to have advocated consistently and untiringly from the beginning—the only example of stained glass design here illustrated (Fig. 1) is not



FIG. 4. DESIGN FOR A
BRONZE DOOR-KNOCKER

BY C. J. DOMAN
(NOTTINGHAM)

from the glass itself, but from the black-and-white cartoon. The artist, Miss Kell, of the Camberwell School, does not accompany her drawing—as surely it is desirable that stained glass cartoons should be accompanied, seeing how integral a property of the material its colour is—by a key sketch, showing the chromatic scheme which is the artist's intention for the finished work. Without such colour-plans, drawings for stained glass are sadly apt to degenerate into mere pictures or book illustrations, whose appropriateness and relation to the material may be of the slenderest description

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FIG. 5. FIRE-SCREEN

BY BESSIE TUPMAN (EXETER)

Of such executed glass panels as could be more or less dimly distinguished, a single figure by Miss Wood, of Manchester, representing "King Lear," shows much skill in the handling of the



FIG. 7. STEEL
VINAIGRETTE
JEWELLED

BY CLARA
LAVINGTON
(LEEDS)

esque and attractive though it be as a whole, yet fails as glass composition because the artist has attempted too much. To my mind it is incorrect,



FIG. 6. DESIGN FOR
METAL SCONCE FOR
A YACHT CLUB

BY F. G. GLANDFIELD
(PRINCE'S SQUARE,
PLYMOUTH)



FIG. 8. SILVER
ENAMELLED BUTTON

BY JAMES MORRIS
VITTORIA ST. (BIRMINGHAM)

because it is a straining of the capabilities of the material beyond their legitimate bounds, to render several different colours side by side together, without intermediate leadlines, on one and the same surface. White pot-metal admits of yellow stain; and to blue may be imparted greenish effects by the same process. Ruby, by the imperfect fusion of its thin layer of red on the white basis, or by subsequent cutting the red away, cameo-fashion, may vary from transparent white to the deepest

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FIG. 9. TEA SET

BY LYNDA PRESTON (LEEDS)



FIG. 10. TEA SET

BY MYRA NAYLOR (LEEDS)

crimson. But a single piece of glass cannot, or at least ought not to be partly blue and partly white; the blue metal being of its very nature blue through and through. And yet here is a specimen—presumably white pot-metal to start with—which has been subjected to such an amount of enamelling, in addition to the usual sepia painting, that it now comprises, as well, blue, green and yellow all at once within the limit of one sheet of glass. Why the ancient, simple and natural expedient of leading separate pieces of blue and white pot-metal was thus deliberately rejected in this instance I am at a loss to conceive. I willingly allow that the general result obtained is not disagreeable, but the means by which it has been arrived at are distinctly wrong.

Some very charming effects are shown of white glass treatment in ornamental leading relieved by sparing use of enamel painting and yellow stain for certain ornamental details, in which birds and herbal-like flowers are introduced. Cases in point are the panels by three other pupils from the last-named school at Birmingham, Messrs. Cyril Lavenstein, G. Wackerill, and S. T. C. Prosser, respectively.

In wood-carving applied to the decoration of such things as mirror-frames, chairs or other articles of furniture, the tendency inclines far too generally to naturalistic rendering in floral and

animal forms. Indeed, it is evident that there exists widely yet a deplorable misconception as to what the rudimentary conditions of ornament imply. It is a mischievous practice to allow students to imagine that to produce ornament they have only to make careful transcripts of nature, and then just to enclose the result within a square, circular or other outline, as the case may be; or again that multiplying such a unit within a given space at fixed intervals is the way to construct a pattern for wall hanging or for textile diaper, for example. Such a process never can be productive of other than unsatisfactory results. For nature is one thing and ornament another alto-

gether: the two are totally distinct. Nor are natural forms, as such, fit for use as decoration until they have been greatly modified, transformed and conventionalised, so as to translate them into the plane of ornament. Else they cannot bear any sort of relationship to the object they are



FIG. 11. CIDER JUG
IN SGRAFFITO

CATHERINE M. HIBBS
(TORQUAY)

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FIG. 12. MAJOLICA TILES

BY W. S. MACHIN
(BURSLEM)

supposed to embellish: rather they are an encumbrance and a jarring element. Nay, worse, they do actual violence to nature itself, not, of course, that nature from which they derive their own being, but to the nature of the material to which by rights they should, from the point of view of decoration, become subordinated. This being so, it is highly important to take every precaution against naturalism encroaching on the sphere of ornamental art. By all means let pupils in schools of art be taught to make careful studies of natural objects by way of training the hand and eye, and familiarising their minds with the sources of artistic inspiration. But it must be understood that all this is but the preliminary preparation. When the actual moment of designing arrives, I should put quite away from the student not only all forms of nature, but every sketch and memorandum which he or she may have made of such things. If, on the contrary, every designer were to work with a piece of the material itself before his or her eyes—wood, stone, iron, or plain silk, linen or wool-stuff, according to circumstances—the memory of nature, dominated by the present impression of the material, with its requirements, capabilities and limitations, would be much more likely to lead to a congenial and workmanlike result, than if all the contents of the Natural History Museum and Botanical and Kew Gardens were at the student's disposal to reproduce. But this is not the official system of art education; and consequently it very often happens that the critic, writing of modern decorative work, has to

confine himself to mere non-committal, catalogue descriptions, because, if he were at liberty to speak his mind and to point out frankly where this or that designer has failed to appreciate the nature of the material, and of the purpose for which the object is intended, he would be bound to express an unfavourable judgment and inflict pain on many painstaking workers, less responsible, after all, for their faults than the authorities are, under whom they have been trained.

Of the two designs for wood-carving here reproduced one, whereof the artist, Mr. Willats, exhibits a model as well as the object itself executed, is a bread-platter, with well-balanced corner ornaments in low relief, representing field-mice and barley. This example (Fig. 3) is particularly commendable, as the work of a young student, only 16 years of age, and also as affording a welcome change from the hackneyed designs which generally do duty for bread-platters. The rectangular form, though unusual, does not lack precedent, as witness the traditional square wooden trenchers, in use to this day by the foundation scholars at Winchester College. The other design, by Mr. Eplett, is shown in the form of a model only. It represents a clever scheme (Fig. 2) for a music-rest in perforated ornament of branches with birds among the foliage.

If students are at a loss for suitable objects for wood-carving, I should advise them to turn their attention to the designing and decoration of staircases. Practically indispensable among domestic fittings, the staircase may, and ought always to be, on account of its importance and its countless

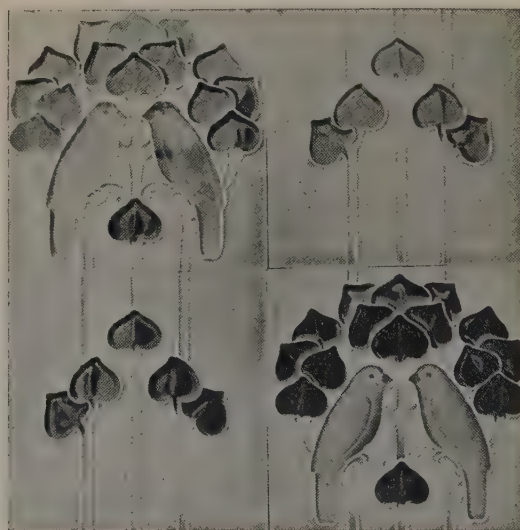


FIG. 13. GLAZED TILES

BY ROWLAND GILL
(BOURNEMOUTH)

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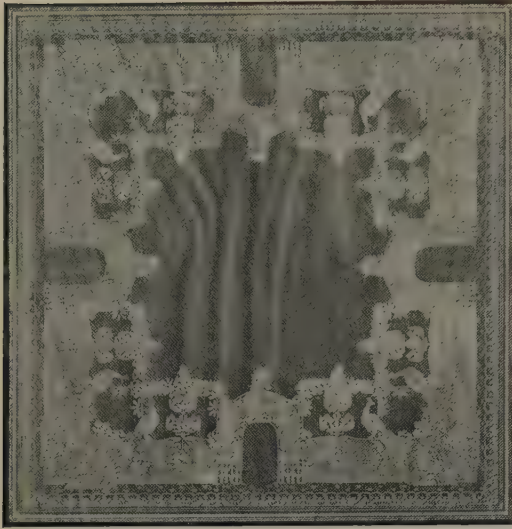


FIG. 14. DESIGN FOR
A DAMASK SERVIETTE

BY PHILIP PAUL
(DUNDEE)

various possibilities of æsthetic treatment, a real ornament and acquisition to any interior. And yet it is scarcely too much to say that this factor is commonly neglected, stairs being allowed to remain, even in otherwise carefully conceived houses, a mere prosaic necessity, devoid alike of beauty and imagination in their construction. Instances, indeed, are not wanting of students in schools of art occasionally producing carved or otherwise decorated newel-posts ; but such things are at best only details and therefore comparatively valueless, save when they can be shown to form organic parts of a well-planned and systematic whole.

Another modelled design, here reproduced (Fig. 4), is for a door-knocker, to be cast in bronze. It is selected from the work of Mr. Doman, of Nottingham, and comprises a well-balanced pair of child figures, tastefully modelled in high relief, the upper portion of the composition, at the top of the

massive knocker, presenting details of a definitely architectural character.

Two works carried out in metal are a fire-screen (Fig. 5) in copper, representing a ship and waves, the latter pleasantly indicated by mother-of-pearl, let in behind the pierced metal ; and an elaborate fitting for an electric light bracket (Fig. 6), by Mr. R. G. Glandfield, of Plymouth, carried out in a combination of iron, brass and copper. Intended as it is for a yacht club, this sconce contains a medallion with a picturesque ship in full sail, executed in copper repoussé.

Two smaller objects, in silver, are a dainty little vinaigrette box (Fig. 7) by Miss Lavington, of



FIG. 16. DESIGN FOR
WOVEN FABRIC

BY SUTCLIFFE WALLBANK
(BURNLEY)

Leeds ; and a button (Fig. 8) by Mr. James Morris, with an opal in the centre, surrounded by four delicate leaf sprays, green enamelled ; a very simple device, yet such that betokens, from the way in which it is treated, a fine sense of the ductility of the precious metal employed.

And, next, from enamelled metal to enamelled ceramics is a natural transition. Welcome instances of the application of old processes to more recent design are afforded by two tea services in white, with purplish-



FIG. 15. MATS IN LINEN AND
DRAWN THREAD WORK

BY NELLIE KENWORTHY
(OLDHAM)

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FIG. 17. DESIGN FOR
WOVEN QUILTING

BY J. HOWARTH
(ROCHDALE)

copper lustre, after the traditional Staffordshire method. Miss Preston, of Leeds, founds her decoration on the hop-plant (Fig. 9); while slighter and more abstract floral forms appear (Fig. 10) in the work of Miss Myra Naylor, of the same school.

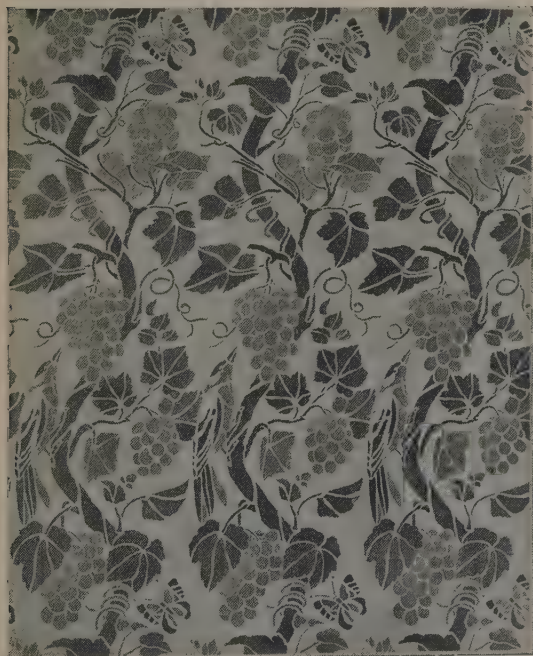


FIG. 18. DESIGN FOR
STENCILLED HANGING

BY ALICE E. HALL
(BURY)

Of more obviously modern design is the jug (Fig. 11) by Miss Catherine Hibbs, of Torquay, a vessel of brown ware, all, except the handle, coated with cream-coloured slip, the pattern, of elfin-children and foliage, produced by cutting down the slip to the brown basis underneath. Two sets of glazed tiles follow. The first set (Fig. 12) is in majolica, the work of Mr. Machin, of Burslem, to whom the Examiners have awarded a gold medal. The treatment is purely conventional, masses of richly covered floral ornament in two shades of greenish-



FIG. 19. DESIGN FOR YOEKE AND COLLAR
BY GERTRUDE CHAPMAN
(DOVER)

blue, skilfully contrasted with the plain spaces of the background. All the outlines in this pattern, as also in the next described, are of moulded relief, with slightly sunk matrices or casements between, somewhat after the principle of *champlevé* enamel work. Mr. R. Gill, of Poole Hill School, Bournemouth, exhibits, side by side with his tiles actually executed, a drawing of a mantel and fireplace, showing how he proposes that they should be used. Of the tiles themselves (Fig. 13) two separate units go to make up the complete design, which is an excellent drop pattern of trees in two shades of green, with pairs of blue birds perched amid the foliage.

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FIG. 20 & 21. DRAWINGS
FOR COLOUR PRINTS

BY F. PETER BROWN
(ROCHESTER)

In the department of textiles there is, as usual, a plentiful display, nor is the average other than fairly high. It goes, perhaps, without saying, that in design for damask table-linen the influence of Mr. Walter Crane is very generally in evidence; although, somehow or other, very few of the admirable designs produced for this purpose in art schools seem to get carried out, if one may judge from the wretchedly poor standard of design which constitutes the stock-in-trade of the market. A handsome design for a dinner-napkin (Fig. 14) by Mr. Paul, of Dundee, not dissimilar to a Walter Crane pattern, has for border the hedge of a formal garden, with peacocks. The woven stuff (Fig. 16), by Mr. Wallbank, of Burnley, falls into the outline of a chequer pattern of blackberry-brambles and birds, an admirable little design which would well bear being carried out on a larger scale. A specimen of woven quilting by Mr. Howarth, of Rochdale (Fig. 17), is of a conventional type of ornament, floral, but not admitting of identification, and such that forms a pleasant and ingenious repeat.

A stencil hanging by Miss Hall, of Bury (Fig. 18), constructed on what heralds call "paly wavy" lines,

is a graceful pattern with birds, sketchily suggested rather than defined, amid the trailing growth of vines.

A set of three square mats, in cut linen and drawn thread work, by Miss Nellie Kenworthy, of Oldham, are here reproduced (Fig. 15), all three being cleverly carried out in keeping, one with wolves and the other two with different kinds of birds as the principal feature.

From five sheets of drawings, constituting an elaborately thought out scheme of decoration for a lady's dress, in applied Honiton lace, by Miss Gertrude Chapman, of Dover, a collar (Fig. 19) with ornamental rendering of roses is here selected for reproduction.

There remain to be dealt with only a certain number of examples of book decorations, including illustrations in general. Thus, a poster (Fig. 23) by Mr. Norman James, of Leicester, is a cleverly-balanced composition with figures, for printing in a limited number of flat tints; while another design for colour-printing, without the last-named restriction, is a decorative landscape, with a prominent clump



FIG. 22. BOOK
ILLUSTRATION

BY EVELYN M. B. PAUL
(CAMDEN SCHOOL, ISLINGTON)

The National Competition of Schools of Art



FIG. 23. DESIGN
FOR POSTER

BY NORMAN JAMES
(LEICESTER)

of trees (Fig. 20), by Mr. Peter Brown, of Rochester. This artist's other design (Fig. 21), is a very fine composition, showing glimpses of a country church seen through the thick branches of a large yew-tree. Mr. Brown, to judge by the two specimens of his



FIG. 24. BOOK
ILLUSTRATIONS



BY RICARDO MONTES
(CAMBERWELL)

work exhibited, is particularly successful in the decorative rendering of tree forms.

Quieter and less ambitious, but, taking into account the unpromising nature of the subject, a modern railway-bridge and river wharf, perhaps even more skilful an achievement than the last named, is Mr. Moody's drawing for book illustration (Fig. 25), the scheme of monochrome tinting adopted effectually mitigating and making mellow the harsh outline of present-day surroundings, which of themselves offer little enough of the picturesque.

In black-and-white illus-

trations the type of work which one associates with the Birmingham school, admirably adapted as it is for wood-engraving or, failing that, for conveying, by the medium of process reproduction, the quality of old early engravings, seems, as I think, unfortunately, to be dying out, or at any rate no longer to hold the foremost place it used to occupy a few years ago. In the way, however, of straightforward penwork, suitable for process blocks, is a set of seven illustrations by Miss Paul, of the Camden School, Islington, one of which, depicting a young girl reading, is here given (Fig. 22); while another example (Fig. 24) is taken from a set of somewhat Spanish-looking subjects by Mr. Montes, of the Camberwell School.

Much has been accomplished in the cultivation of artistic writing and of good forms of lettering, by itself, as well as in combination with illuminated ornament. An interesting example of this kind of

work is the double-page of the Litany (Fig. 27), by Miss Ivy Harper of the Margaret Street School, Birmingham, which shows how much effect can be obtained

by the properly arranged distribution of black-and-gold alone, without colour. The pictorial



FIG. 25. BOOK
ILLUSTRATION

BY JOHN MOODY
(REGENT STREET POLYTECHNIC)

The National Competition of Schools of Art

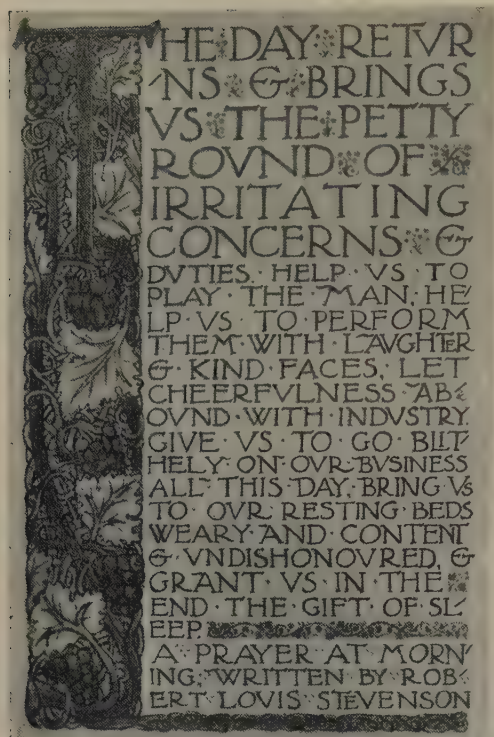


FIG. 26. ILLUMINATED MS. ON VELLUM

BY W. MELLOR
(MANCHESTER)

medallion at the head—which, by the way, is the least satisfactory part of the composition—would seem to show that the designer is acquainted with the ancient usage of singing the Litany in procession, as distinct from the kneeling attitude

adopted nowadays. Two more illuminated manuscripts—an evening and morning prayer respectively, executed on vellum, by Mr. W. Mellor, of Manchester, of which one is reproduced (Fig. 26)—are instances of work that realises the spirit, rather than seeks to make a servile copy of the exact forms, of mediæval craftsmanship. Details of fourteenth-



FIG. 28. BOOK COVER IN TOOLED LEATHER

BY IDA THOMPSON
(MARGARET STREET,
BIRMINGHAM)

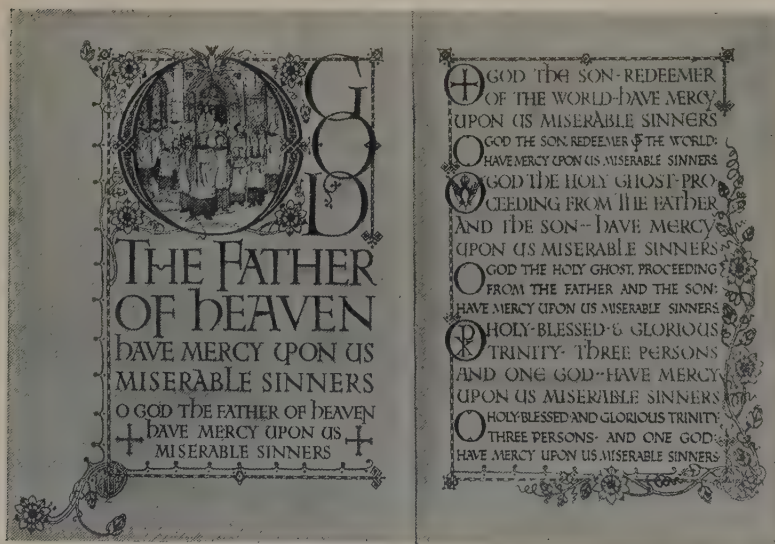


FIG. 27. ILLUMINATED BOOK: "THE LITANY"

BY IVY HARPER
(MARGARET STREET, BIRMINGHAM)

century style almost require to be accompanied by black-letter, and, since the latter is rarely used nowadays, it is as well to be consistent and to adopt a style of ornamentation that may harmonise with the Roman type of characters.

In conclusion, two specimens of bookbinding are illustrated. One of them is a binding in tooled leather by Miss Ida Thompson, of the Margaret Street School, Birmingham, (Fig. 28), effectively worked out on a red ground. A more elaborate piece of work than

Frederick MacMonnies, Portrait Painter

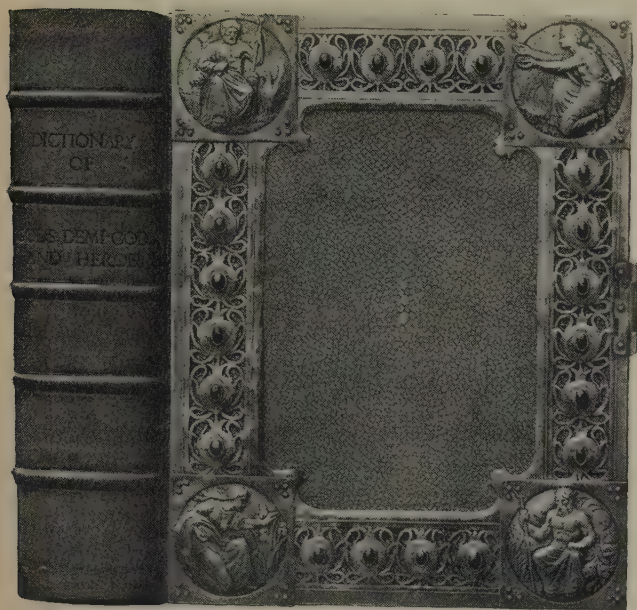


FIG. 29. BOOK COVER

BY BERTHE L. GOFF
(CAMDEN SCHOOL, ISLINGTON)

this is the book-cover (Fig. 29) by Miss Goff, of Camden School, Islington. This consists of green sharkskin, with silver mounts, set with carbuncles, which make, at intervals, deep spots of crimson, agreeably contrasting with the softer tones of the green stain and of the dull finish of the metal.

AYMER VALLANCE.

FREDERICK MACMONNIES, PORTRAIT PAINTER. BY EDITH PETTIT.

Two or three years ago anyone visiting Mr. MacMonnies' studio would have found himself in a huge, dusty, barn-like workshop, filled with all the unsightly paraphernalia of a sculptor. There he would have seen, piled high on the worn, uneven floor, and ranged closely on dusty shelves, the models of Mr. MacMonnies' works—in one corner the triumphal car of Columbia which dominated the Court of Honour at the Chicago Fair; in another, the quadriga and groups which now beautify the entrance to Prospect Park, Brooklyn; and, all about, nymphs and goddesses, Pans and fauns, the amazing product of twenty years' labour. The work of the moment, the clay models, the visitor would have found concealed under dank, shapeless masses of wet, grey rags. But to-day, what a change! Spacious Renaissance tapestries cover the grey walls; soft Oriental carpets cover the polished floor; furniture of rare design abounds;

and in the midst of the rich colour and fastidious forms are Mr. MacMonnies' new triumphs in the struggle of art—great, striking paintings, whose variety and range of colour complete the contrast.

Is this contrast significant of a revolution in Mr. MacMonnies' aims, a metamorphosis of his artistic character? The question has, of course, naturally arisen and been put to the artist with persistence. And since capriciousness in the use of great talents is not satisfactory to contemplate, it is perhaps time now to offer a reply. The interested spectator might not unnaturally feel disappointed in his desire for a reasonable perfection, if a sculptor, to whom France and America had given their highest honours, should turn painter from the mere spirit of adventure. But though Mr. MacMonnies has changed his medium of

expression, his fundamental artistic qualities remain unchanged. A steady desire for a faithful rendering of nature, an unswerving love of reality and hatred of exaggeration and falsifying—these are qualities of his painting and sculpture alike. Inexhaustible vigour and nervous force, moreover, is shown in all his work—an eagerness and determination to try a fall with every problem—while his skilful drawing and his dexterity are as much qualities of one art as of the other.

After all, Mr. MacMonnies' first painted portraits were not wholly efforts along a new line. Much of his work had always been portraiture, often portrait-statues, like the General Woodward or the Stranahan, and always faithful likenesses of the model before him, whether posed for a Columbia, a Bacchante, or a Sir Harry Vane. In these sculptured portraits his aim has always been to reproduce the essence of the object before him, so that it plainly differs from every other object of the kind in the universe; so that it is itself unchangeable; in his own humorous phrase, "so that the portrait is more like the sitter than the sitter is like himself." It is an aim that has required a loving study of detail, a patient and amused observation of trifles. And, to repeat, in this minute study and truth to essential fact the paintings do not differ from the sculptures.

This unity of Mr. MacMonnies' work in its reproduction of the beauty of things certain and existent was shown strikingly, amazingly, all within

Frederick MacMonnies, Portrait Painter

one year. For the same winter saw not only his beginnings as a painter of portraits, but also the accomplishment of the equestrian statue of General Slocum. The General is represented calling to his men. The uniform is loose on the slim figure, folding and wrinkling about the embroidered belt—the same uniform that the young general wore nearly forty years ago, its folds and wrinkles carefully laid away until they were needed for the sculptor to study. The horse is a fine, lean thoroughbred; and the dainty grace of a horse stepping, the nervous tension in the thin, arched neck, champing so prettily at the bit—all is noted with rare fidelity to fact; for to model a horse truly takes infinite trouble.

Mr. MacMonnies first purchased, at a high price, a thoroughbred riding-horse; then, on two hundred and ten days, he had the animal brought to the garden outside his studio and led or ridden about for three hours while he studied its action, its form, and colour. Particularly in the presence of the rounded and conventionalised livery hacks, and the unworn ready-made coats and trousers, that so often ornament parks and squares, should we take comfort in what one would call Mr. MacMonnies' conscientiousness, were it not for the image that word is apt to give of dogged plodding. And in all his work there is joyousness and pleasure-taking. "I have never," he says, "undertaken a piece of work which I did not really want to do."

Many of the most well-known and well-placed modern equestrian statues have been modelled from casts. These casts have been taken piecemeal—often from a horse with a foreleg raised and tied in position. But any observant boy knows that a horse's leg, pawing, is full of infinite and minute

motion, and that it is heavy and relaxed when the blacksmith holds it on his knee. There have been, however, some sculptors so little conscious of the visible world as to put their generals on horses cast from old hacks bought for a trifle. With a little idealisation, a little falsifying, these casts "do," and great soldiers are so ridiculously mounted that the world would laugh were the world accustomed to use its ordinary sound sense of humour with relation to works of art.

But though by his change of medium Mr. MacMonnies has not denied his older gods, he has now, of course, found new expression for his faithful love of realities. He has reproduced



PORTRAIT OF MISS P.

BY FREDERICK MACMONNIES



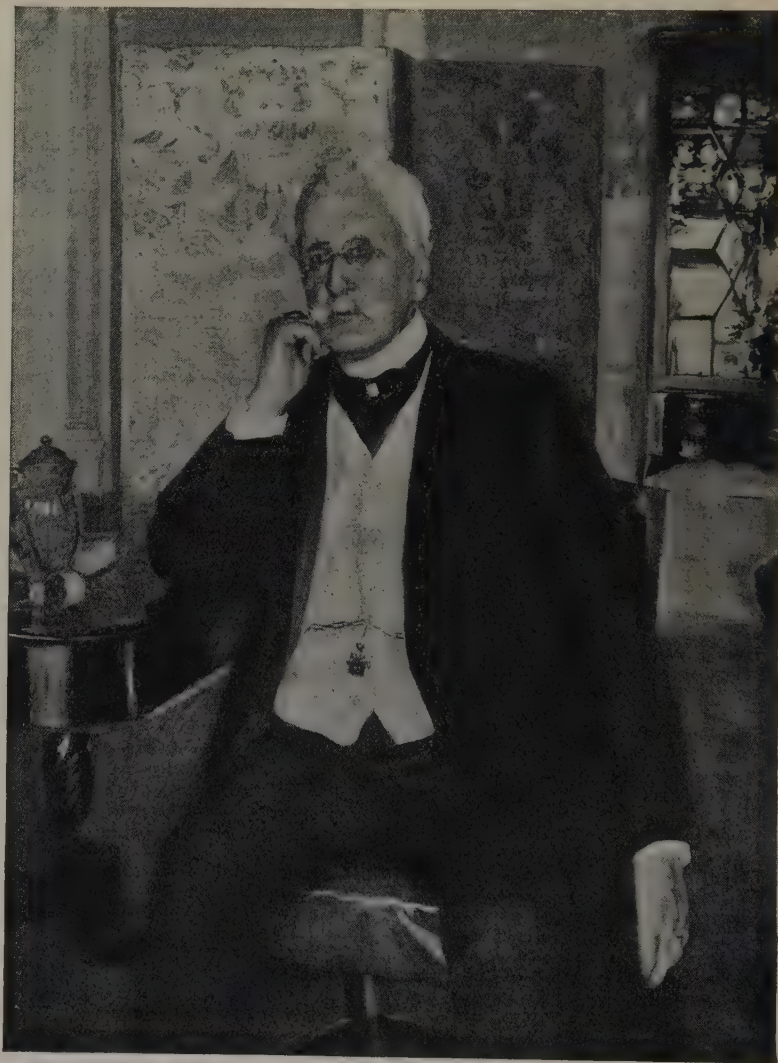
PORTRAIT OF MISS PAGET
BY FREDERICK MACMONNIES

Frederick MacMonnies, Portrait Painter

colour, painted it truthfully and directly, not rearranging and composing backgrounds, not looking out for a possible monotone, but reproducing existent colours, however bafflingly brilliant. He has chosen, for instance, to paint the Countess of Trobriand in her Second Empire salon on a sunny day. On the carpet great gay bunches of flowers flare from the crimson ground; on the gilded stands are bronzes and crystals glittering in the large bright mirror; white sunlight pours in through a distant window, making the frail lace curtains a large bright mass in the background. In the midst sits the aged countess, in a high gold chair, wearing a light-blue and silver brocade sparkling with jewels, and resting her outstretched hand on an amber cane that glows in the sunlight. The painter has reproduced faithfully the splendour of the Second Empire; has noted and preserved a room that is historic and that stands for a period which, socially considered, was wonderfully right. And in the painting of the artist's wife and children sitting under a long green arbour the sunlight is deepening and brightening everything and lying in wonderful waving patches on the gravel path. In another picture a golden autumn sunset is streaming through frail yellow poplars and firing and gilding Miss Palmer's red hair. And, again, an elderly lady dressed in black sits on a little verandah whose white paint gleams and glows on a sunny noonday through the shiny green leaves of a clambering vine. Mr. George T. Lane is painted amidst polished mahoganies and silvers and porcelains and gay chintzes, the happy, sunlit, cheerful furniture of his country house. But Mr. MacMonnies' chosen effects are not all of brilliant colour. Rosy little Miss Paget stands against a dark

and heavy hanging whose looped edge discloses a tiny triangle of misty, distant landscape; and a slim young lady on an oval canvas is dressed all in the pearl-like greys and greens of the mistletoe-berry, while her background is an old tapestry of subdued and gentle radiance.

One of the reasons why Mr. MacMonnies has been able to reproduce colour so accurately and brilliantly, is a triumph on the more practical side of painting. He began his career as a painter by a systematic study of processes of painting, of the properties of pigments and media, and of different kinds of canvases. "In any art," he says, "your materials must be of the best, when the pursuit is so infinitely difficult." His portraits are painted on canvases prepared by



PORTRAIT OF MR. GEORGE T. LANE

BY FREDERICK MACMONNIES



PORTRAIT OF MRS. P. BY
FREDERICK MACMONNIES

himself and in colours ground and mixed in his own studio.

It may be questioned at this point why, if Mr. MacMonnies' work in the two arts has so much unity, did he confine his efforts so long and so exclusively to sculpture? Has his pleasure in painting been of recent growth? It may be answered that to work profitably in two media at the same moment is sufficiently difficult, if not practically impossible, and that Mr. MacMonnies' original choice of sculpture as against painting was largely a matter of circumstances. In 1884 he left Mr. St. Gaudens' studio in New York, where he received his first artistic training, and came to Paris for further study. So talented had been his drawings and sketches that the older sculptor was of the opinion that MacMonnies might become great in both arts. The young man therefore arrived with letters not only to Falguière, but also to Paul Baudry, the painter of the decorations of the Paris Opera House, and to Mr. John Sargent. But Paul Baudry lay dying and Mr. Sargent had left Paris, so his letters to painters were useless. He then determined to work exclusively on sculpture, and though he had always taken a keen interest in painting and studied the *métier* with persistence, he pursued it merely as recreation. A series of decorative panels, a few portrait studies, and some charming random sketches were all the visible signs of his interest until two or three years ago. But for a long time he had told his friends he should some day arrange to turn painter.

And for a long time, too, he has been criticising younger students' work in painting as in sculpture. He has given criticisms in private studios and in the Académie MacMonnies. Indeed his influence as a painter has already perceptibly counted. For his manner of criticising, his power of teaching, is unusual, is simple and forcible in no ordinary way. His liking for fact, for reality, prevents him from ever taking refuge in theorising. His remarks have definitely and forcibly to do with such a canvas before such an object, with the problem of reproducing the thing actually at the moment seen, not a thing imagined or guessed at or already partly formulated by experience.

Mr. MacMonnies' present endeavour to show that an artist can be equally apt in painting and in sculpture, holds naturally the attention of all those genuinely interested in the affairs of the Arts. It is undeniably pleasant to watch at work one of the most trained and distinguished artistic forces of the day.

EDITH PETTIT.

TECHNICAL HINTS FROM THE DRAWINGS OF PAST MASTERS OF PAINTING. IX. — SIR JOSHUA REYNOLDS.

THE study for the portrait of Oliver Goldsmith by Sir Joshua Reynolds, which we reproduce in our present number, is altogether different in treatment to those which have preceded it in this series. A water-colour drawing, very carefully made with a brush in two shades, a grey, probably Indian ink, and a warm brown, it has been gone over afterwards with a pen and ink to emphasise and correct certain points which occurred to the artist upon a further consideration of his subject. It has been suggested that it was originally made by artificial light.

This drawing is very interesting from many points of view. Sketches of the kind by Reynolds are not at all commonly met with, although he was endlessly experimenting with his paintings, and this is a study of the great poet for the portrait in oils which Reynolds afterwards painted, and which hangs in the gallery at Knowle, in Kent. There is a marked difference between the two, in that there is far more character in the sketch than in the painting. Goldsmith was not looked upon by his contemporaries as a handsome man—far from it! and here his features are recorded firmly and without softening. The angular forehead, the snub nose, the hideous upper lip and weak receding chin, each is set down, but without suggesting caricature in any way. When, however, Reynolds came to the painting, he did not hesitate to modify these points, and to hand down to posterity his idealized vision of the poet as a less ill-featured being than he really was.

It is amusing to recall Goldsmith's epitaph on Reynolds in *Retaliation*, as it bears directly on the point in question:—

“ Here Reynolds is laid, and, to tell you my mind,
He has not left a wiser or better behind;
His pencil was striking, resistless, and grand,
His manners were gentle, complying, and bland,
Still born to improve us in every part—
His pencil our faces, his manners our heart.”

It has generally been admitted that Sir Joshua flattered his lady sitters, but has usually been thought that in his men's portraits he was content to record the full character of his models without modification. But in the case of Goldsmith it would seem that his great admiration of the poet guided his hand when he painted his record of the man.



(BRITISH MUSEUM)



SKETCH OF OLIVER GOLDSMITH, BY SIR JOSHUA REYNOLDS.

Charles Reid's Animal Photographs



A FLOCK OF SHEEP

FROM THE PHOTOGRAPH BY CHARLES REID

(Copyright, the Autotype Co.)

THE ANIMAL PHOTOGRAPHS OF CHARLES REID. BY C. LANG NEIL.

THE artist who paints with a purpose searches high and low, far and wide, for studies for the details of his pictures, and many a postponement of the painting which is to contain his best work is the result. Difficult as it is for the wielder of the pencil and brush to secure the setting for his subject, he may yet obtain a point here and another there, until he produces a design which is finally just what he desires. The pictorial photographer has a much harder task in this respect. He must be able to bring his subject to the surroundings wished for, and at such time as the light is favourable. He cannot cut out or alter any part of his background, but must find his picture complete before he begins to make it permanent.

As far as it is possible to make outdoor animal photography an art, Mr. Charles Reid has certainly

done so ; many of his photographs are included in the art publications of the Autotype Company, and few artists who paint animals are without some of them for use as studies. He now ranks as a veteran in the art, and is assisted by his sons, who usually join in the long tramps over hill and fell in search of a noted Highland herd, or hunting for the nest of a prolific bird-parent rejoicing in a particularly fine brood of fledglings.

As a boy he was employed to watch cows, and great was his desire to emulate a fellow herdboys who made rough pencil sketches of the cattle under his charge. Finances however forbade the luxury of anything in the way of an art education, and he became apprenticed to a shoemaker. One day in 1853 his employer brought into the workshop a portrait of himself—a daguerreotype—and much astonished his employes by affirming that no brush or pencil had been used in its production, but that he had merely sat quite still for one minute before a machine which by means of light had

Charles Reid's Animal Photographs

taken the portrait. The travelling photographer's charge for one small picture was fifteen shillings.

"It was in 1864," says Mr. Reid, "that I first found myself the owner of a small camera. This instrument would compare very unfavourably with the camera of to-day, yet it served its purpose at the time, being used for the production of many portraits of people who had never before had their features transferred to glass or paper. Much as photographs were admired and sought after in the first blush of their appearance, old-fashioned people concluded that the thing could not last, that the custom would inevitably die out as soon as every person possessed a portrait of himself—even one glass portrait—and I have good reason to retain a vivid recollection of the astonishment that prevailed in the quiet country village where I then lived consequent on the announcement that I had actually resolved to build a glass-house to take portraits in. Some of my acquaintances pitied, others remonstrated, while a few viewed the undertaking as an act little short of madness, and

prophesied failure and ruin as the result. Doubtless the recollection that there are false as well as true prophets, coupled with the hope that this marvellous invention had a great future in store, impelled me to follow the bent of my inclination and proceed with the building—a course I never had reason to regret."

Portrait photography became Mr. Reid's business, but whenever possible he made opportunities for taking animals of every available breed as a hobby; and in course of time gradually amassed a large and varied collection of animal photographs, which became known and admired, and led to his being very frequently commissioned by leading breeders to take their favourite animals.

Many an interesting experience has fallen to his and his sons' lot. Usually, to secure a particular picture—say of Highland cattle—they journey to some remote district in the Highlands or Islands of Scotland, having previously ascertained by personal investigation or otherwise where the materials for a picture are to be found. It would be an endless



SHEEP ON MOUNTAIN PASS

(*Copyright, Autotype Co.*)

FROM THE PHOTOGRAPH BY CHARLES REID

Charles Reid's Animal Photographs



HIGHLAND CATTLE

(Copyright, Autotype Co.)

FROM THE PHOTOGRAPH BY CHARLES REID

tale to enumerate the doings at the different stages of the work between the inception of the design and the production of the finished picture. The journey alone may take days to accomplish. The photographer may have his plans completely frustrated by unfavourable weather. He may have to wait a whole week for a particular picture, as Mr. Reid has often done, and must be prepared to trudge for miles and miles, burdened with a whole-plate camera and a supply of plates. It is here that the patience which is such a strong characteristic of Mr. Reid comes into play with such results as are shown in our illustration of *Highland Cattle*.

Another way in which pictures are occasionally obtained by, or one might say, come to the Reids is when, as often happens, they are commissioned to take, say, a stud of thoroughbred horses, and contrive in an interval of leisure to snap a couple of the stable tabby's litter. Our illustration *Playmates* was taken in this way.

Deer are extremely shy of the camera, and, contrary to what one might naturally suppose, cannot

well be taken at close quarters with an instantaneous shutter, but must be secured with a cap and hand exposure. So sensitive are they that the click of a pneumatic shutter causes them to start so quickly as to spoil an ordinary instantaneous exposure. The same remark applies to foxes and many other animals. The brief exposure now rendered possible by the very rapid plates in the market has many advantages, but one drawback deserves to be noted. Many otherwise excellent pictures of animals are ruined by the winking of an eye. The closing of this organ simultaneously with the opening of the lens makes the subject come out as if it had no eyes at all. Beside representing animals as blind, this brevity in the matter of exposure is accountable for many apparent freaks in the resulting pictures. One of the most curious cases was that of a hackney mare that, simultaneously with the exposure of the plate, kicked up its hind leg, probably to dislodge some troublesome insect that would persist in settling on its flank. Mr. Reid regarded his plate as wasted, but being curious to know what impression had been made on it by the sudden fling, he

Charles Reid's Animal Photographs



POINTERS AT WORK

FROM THE PHOTOGRAPH BY CHARLES REID
(Copyright, Autotype Co.)

fourth having been flung away.

The production of successful animal pictures can be better learnt by experience than description. Mr. Reid says: "No hard-and-fast rules can be laid down for taking animals to advantage, but it may safely be affirmed that without a lively sympathy with the lower creation, no one need approach its members with a camera unless he deliberately chooses to be bored. Their habits and temperaments will be found to differ widely, and then they have to be dealt with under varying conditions of light—sometimes in

developed it, when to his surprise he found the most unfavourable localities and in all sorts of photographic curiosity—a horse with three legs, the weather. In order to tackle them successfully one



SWANS

(Copyright, Autotype Co.)

FROM THE PHOTOGRAPH BY CHARLES REID

Charles Reid's Animal Photographs



FLEDGLINGS

(Copyright, Autotype Co.)

FROM THE PHOTOGRAPH BY CHARLES REID

must be in no uncertain mood. Whatever is decided on must be accomplished by some means or other. Beasts of a timid disposition must be gently dealt with, the unruly need to be cowed, the slovenly must be roused, shy subjects have to be allowed sufficient time—perhaps necessitating repeated visits—for them to get familiar with the camera; and so on, according to the results desired. The breeder must usually have his stock taken standing singly and broadside on, so as to show their true proportions, and if possible in such a way as to minimise or conceal the inevit-



"PLAYMATES"

FROM THE PHOTOGRAPH BY CHARLES REID
(Copyright, Autotype Co.)

Austrian Peasant Ornaments



FIG. 1. SILVER FILIGREE HAIRPIN, SALZBURG
FIGS. 2 & 3. BONE HAIRPINS WITH ENGRAVED
AND COLOURED ORNAMENTATION,—FROM
SOUTH TYROL

(Property of the Museum für Volkskunde,
Vienna, the Hand und Gewerbe Museum,
Innsbruck, and Herr K. Wohlgemuth, Bozen)



DALMATIAN
FILIGREE HAIR
ORNAMENT IN
SILVER AND SIL-
VER-GILT, SET
WITH STONES
(Museum für Volks-
kunde, Vienna)



FIGS. 5, 6 & 7. BONE HAIRPINS WITH
ENGRAVED AND COLOURED ORNAMENTA-
TION—FROM SOUTH TYROL

(Property of Hand-und-Gewerbe Museum,
Innsbruck, and Herr K. Wohlgemuth, Bozen)

able defects. The artist, on the other hand, cannot endure such conventional figures, while he delights in a variety of positions—standing, lying, eating or drinking, singly or in groups; and any amount of foreshortening is welcomed.

He likes to study a subject taken from above, but preferably from below, so that the animal may appear on a higher level or on a height. He does not mind if it is half concealed, provided the veil is natural and appropriate. Thus a picture of swans rather gains in attractiveness where the figures are partly hidden by sedges or bulrushes. The same applies to cattle among rushes, bracken, or trees, or standing up to the belly in a shady pool."

C. L. N.

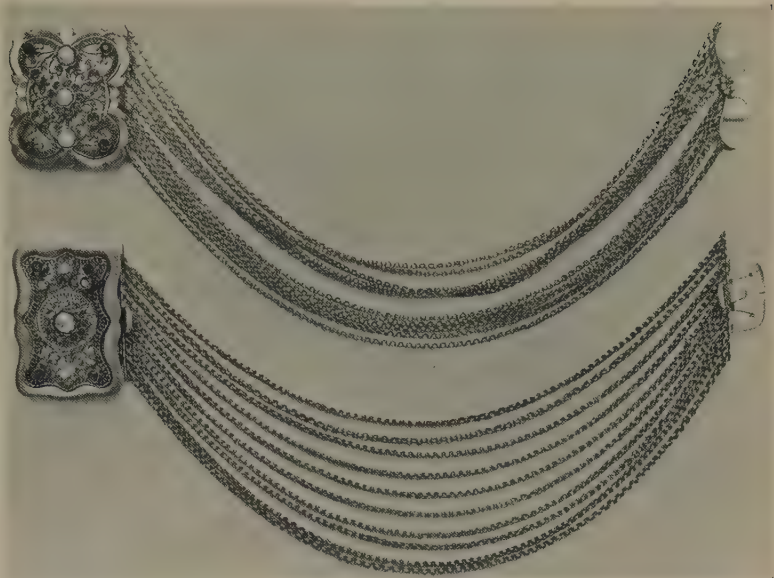
THE PERSONAL OR- NAMENTS OF THE AUSTRIAN PEASANT. BY A. S. LEVETUS.

AUSTRIA and her Crown Lands offer rich and varied fields to be explored by those interested in art.

She possesses precious stores of various works of peasant art, not only in the numerous local museums scattered throughout the provinces, but also in private collections and in the families of the well-to-do peasants who have not been obliged to part with their treasures to provide for some of their wants. And of these fields none is richer than that of ornaments. These vary according to province and according to the class of society. Some owe their existence to the practised gold and

Austrian Peasant Ornaments

silver smiths living in the cities, and some to the bashful lover who wrought his humble offering with his own hands. There are stages between these extremes; and they vary vastly as to material, from the richest gold to brass and iron, from ivory to bone. But it is about those ornaments or trinkets which the peasants have made themselves that I wish to speak to-day, for an instructive lesson is to be gained from these humble workers of the soil, whose few hours of leisure in summer and enforced idle evenings during the long and hard winters were spent in fashioning their love tokens for their "treasures," as lovers are called in these parts. Nothing gives a surer proof of the inborn feeling for art in the peoples constituting the population of the Austrian empire: Germans, Czechs, Ruthenians, Poles, Bosnians, Tyrolese, Styrians, Croats, Dalmatians, to name only a few; and this feeling finds expres-



FIGS. 8 & 9. SILVER FILIGREE NECKLETS, WITH GOLD CLASPS SET WITH GLASS STONES—FROM UPPER AUSTRIA
(*K. k. Museum für Volkskunde, Vienna*)

sion in their homes, in their costumes, and in their surroundings.

A study of these peasants' costumes is essential to a study of their ornaments; but as space is limited our remarks on this head must be brief. The every-day garments are and always have been simple, but those worn on Sundays, Saints' days and



FIG. 10. SILVER FILLET AND EARRINGS, SET WITH STONES - DALMATIAN
(*K. k. Museum für Volkskunde, Vienna*)

Austrian Peasant Ornaments



FIG. 11. SILVER-GILT FILIGREE HAIRPINS—DALMATIAN
EIGHTEENTH CENTURY

(*K. k. Museum für Volkskunde, Vienna*)

holidays are marvels of richness in artistic design and colouring. There are other special occasions for displaying them, such as births, christenings, marriages and funerals, but throughout these lands Sunday is the great day, when, even at the early morning mass, both young and old, male and female, present a striking appearance in all their bravery. They seem indeed to vie with one another in richness of colour and ornamentation, which, nevertheless, are always kept within bounds. In some districts old traditions are firmly adhered to. Here everything is made by hand; the linen is spun by the women during the long winter evenings, the men employing themselves carving or forming some ornament with their rough but skilful fingers. I regret to say that cheap manufactured articles are now gradually forcing their way into the most distant villages; in some of them native art has been killed, and the peasant no longer carves his own pipes or forms a brooch for his lass, but buys these articles at the

village shops. The Government is doing much to revive these almost lost arts, and by such exhibitions of home art and industries as that held lately at the Austrian Museum in Vienna, it was brought painfully home to many how great the loss has been to Art in general, and how great is the need of measures for bringing about a revival of peasant arts and crafts. Not a little of the success which has accompanied the modern development of decorative art in Austria is due to inherited instinct in this direction.

The ornaments made by the Austrian peasant have all been made for a definite purpose. To complete his attire he needed a belt, which he embroidered himself in tinfoil or peacock's feathers; heavy silver buttons for his

waistcoat, never discarded even in the hottest weather, for this would be the laying aside of his dignity; silver shoe buckles, without which his dress could not be considered complete. His pipe, too, has always come in for a large share of attention, and so has his watch with its tortoise-



FIG. 12. DALMATIAN NECK ORNAMENTS IN SILVER SET WITH COLOURED STONES
(*K. k. Museum für Volkskunde, Vienna*)

Austrian Peasant Ornaments



FIG. 13. BRASS NECKLET AND CROSS, FROM HUZULISCH, GALICIA
(*Städtisches Museum, Lemberg*)

shell or engraved silver case; but, alas, these also are manufactured now.

The woman or girl must have her head dress supported on wooden or metal pins, her high pierced back comb with its background of tinfoil, her necklet, her amulet bracelets, her rosary, her shoe buckles, and numerous other indispensable articles for the adornment of her person. Their votive offerings, too, called for the exercise of much ingenuity, these often taking the shape of some article of jewellery. Many of these ornaments are of filigree work, which is much in vogue among all these races; others are of beaten or hammered metal. Some of them have

been executed by practised hands, perhaps the village silversmith's, while others are the work of untutored fingers bent only on carrying out some cherished idea.

In other cases the pedlars carried wares from one district to another, so that the high, pierced bone comb, with its background of tinfoil, for which Old Sterzing on the Brenner, in Tyrol, was famous (see Figs. 15 to 18), made its way to distant provinces, while the Egerland head-ornaments, with their pendants of pierced metal, remained peculiar to this district. The silver-gilt hairpins still worn by the women of Dalmatia, with their spherical filigree beads (Fig. 11), are rarely worn by the women of other races. In Pilsen, Bohemia, these hairpins, which either support or fasten the head-dress, are hemispherical in form, and are worn at the back of the head, whereas in Dalmatia the pins are worn at the side. The Pilsen "pins" answer to the "snood" in Scotland, for they may only be worn by girls of blameless reputation. At Eisack and throughout the Pusterthal the pins were made of bone or wood and pointed like an arrow at each end. They are often engraved with Alpine scenes or pasture lands; sometimes even a hunt is displayed.

They were invariably the work of the lover, who presented one to his sweetheart. Nowadays he has no necessity to exercise his ingenuity in

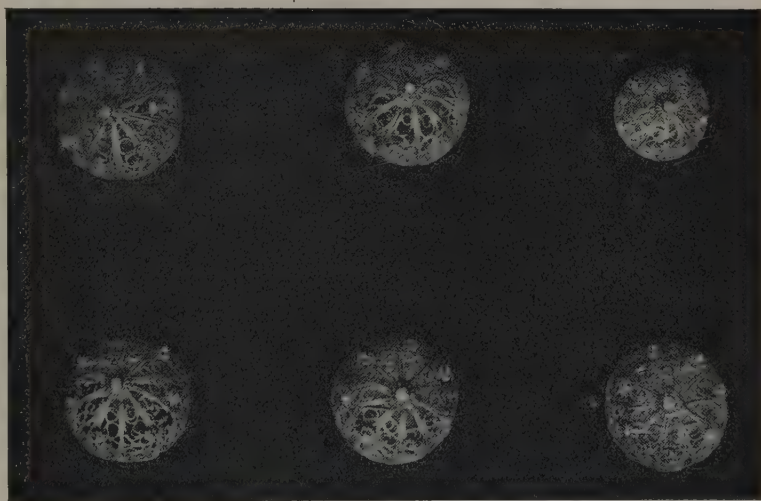


FIG. 14. SILVER FILIGREE WAISTCOAT AND COAT BUTTONS, FROM UPPER AUSTRIA
(*K. k. Museum für Volkskunde, Vienna*)

Austrian Peasant Ornaments



FIGS. 15 & 16. BACK COMBS MADE OF BONE AND COLOURED TINFOIL AT OLD STERZING, TYROL
(Property of the *K. k. Fachschule, Bozen, and Herr K. Wohlgemuth*)

this way, because he can buy a burnt-wood or cheap bone one at the nearest shop. The Styrian peasant woman used to wear pins with round heads, while in Salzburg the dagger head was preferred (see Fig. 19).

The form of the brooch was also distinct. In Egerland it was of silver, octagonal in form and set with malachite, something like those worn in Scotland to fasten the plaids. In other districts it was formed of brass or silver wire and set with granite, pearls, or some other stone. In Styria such brooches are still worn. In Gablonz, the Birmingham of Bohemia, the imitation article is largely exported. But Gablonz and the district round can boast of past glories in ornaments, for centuries before the age of machinery it was famous for its jewellery. In Cortina d'Ampezzo the finest silver filigree work is still made, and the Ministry of Fine Arts has done much to revive this almost lost art by establishing a "*Fachschule*" there. In Wallachia, in Silesia and other parts, the brooches are of heavy filigree richly set with turquoise blue and granite red stones. In Dalmatia and Istria the brooch is of silver-gilt engraved or pierced. In fact, where the costume is particularly rich, and where it is still worn as it has been for centuries, the ornaments are naturally richer to correspond, whereas in Salzburg, Styria and Tyrol, where the national costume is simpler, the ornaments too

are simpler. In Dalmatia they are richest of all, and their Byzantine origin is conspicuous. On the coast the ornaments are generally of gold, in the inland they are of silver. Here both men and women wear earrings, and the patterns are the same as in bygone times, for fashion has fortunately no fluctuations here. The jewellery is not made by the peasants themselves, but it is made for them.

As may be expected, there is great variety in the necklets and bracelets, and here, too, Dalmatia stands first for richness of design (Figs. 10 and 12). Those made in Upper Austria consist of ten or twelve rows of links fastened with an ornamental clasp either of beaten metal or of metal set with stones (Figs. 8 and 9). In Styria the long central pendant used to be favoured (Fig. 20).

At Hallein, in the province of Salzburg, and in the city of Salzburg itself, heavy filigree work was made. But this kind of work dates only from the end of the eighteenth or beginning of the nineteenth century. It is probable that those articles of a previous date found there may have been smuggled in from Gmund, in Swabia, or across some other frontier. The frequent pilgrimages made to Maria Zell, in



FIGS. 17 & 18. BACK COMBS MADE OF BONE AND COLOURED TINFOIL AT OLD STERZING, TYROL, EARLY NINETEENTH CENTURY

(Property of the *K. k. Fachschule, Bozen, and Herr K. Wohlgemuth*)

Austrian Peasant Ornaments

Styria, the chief place of pilgrimage in Austria, to which many thousands of pilgrims yearly make their way, brought many foreign ornaments into the land, for the peasants as well as the upper classes were lavish in their votive offerings, and many fine examples are to be found in the little church. In Styria there were valuable silver mines (which, though they have ceased being worked for about two hundred years, are

thought to be by no means exhausted), and this perhaps accounts for the fact that in this district many ancient silver ornaments have been found. At the beginning of the nineteenth century, from 1800-1840, an attempt was made to make filigree ornaments of cast-iron, and not without success from an artistic point of view. Those specimens I have seen in the Styrisches Gewerbe-Museum at Graz, are singularly delicate in form and composition. They were popular on account of their comparative cheapness, but the art has quite died out, and no attempts are being made to revive it, nor would it perhaps be well to do so. Many orna-

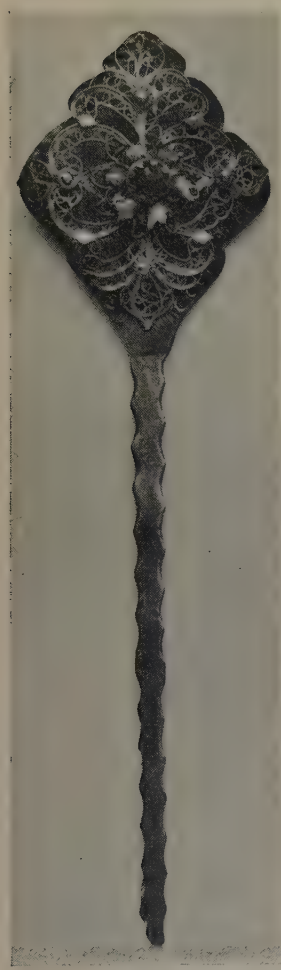


FIG. 19. SILVER FILIGREE
HAIRPIN FROM SALZBURG
(*Museum für Volkskunde, Vienna*)

ments of this character were presented by the peasants as votive offerings at Maria Zell.

Love tokens usually took the form of the double-eagle, the dove or the heart. Such objects were exchanged by lovers and worn as charms. The heart, everywhere a symbol of devotion, was locked by a little key, so that only the possessor of the key could obtain access to it. The significance of this token



FIG. 20. SILVER FILIGREE NECKLET AND PENDANT
FROM STYRIA.
(*Styrisches Gewerbe Museum, Graz*)

is well expressed in an old German love ballad, which runs:—

“Du bist min, ich bin din,
Dess solt Du gewiss sin.
Du bist beslozen
In minen Herzen
Verloren ist das Stüzzelin
Du muost immer darinnen sin.”

Such trinkets were generally formed of beaten metal, and these rough expressions of tenderness and affection played a prominent part in the love history of olden times. In Tyrol, Styria, and other provinces at the present day filigree rings, hearts and doves can be bought at any shop, but these are, of course, manufactured wholesale for all to buy, whereas in former times the lover gloried in his work, and it was part and parcel of himself that he gave with the charm which was to protect his “Liebchen” from harm.

In Carniola and some other provinces the women's belts are formed either of metal chains with ornamental clasps at stated distances, or of strips of leather bound together with metal clasps. Sometimes the former are of silver-gilt; very rarely of solid silver. In some the clasps are engraved, but they are seldom set with stones. Laibach, with the district around, was at one time famous for belts, as also was Old Sterzing in Tyrol. But the Tyrolese belt differs widely from that of Carniola; it is invariably of leather mounted in metal engraved with some decorative design, with a round filigree clasp fastened with a chain. At the side is another round clasp of different design, from which hung

Recent Designs in Domestic Architecture

a chatelaine of leather containing knife and fork, all richly ornamented. The width of the belt also varies according to country and district. In fact, in these personal ornaments, as in most other things, each district and province had and has its own distinctive peculiarities each of which has a history.

There is a ring of truth in these trinkets of past ages, and they seem to tell us that the peasant craftsmen who fashioned them, though they may never have known riches, lived peaceful and contented lives. Even now in some remote districts the same peaceful life is led by their descendants, who seek their rest from toil on Sundays, Saints' days, and on such occasions as weddings, births, christenings, and funerals, when the treasures inherited from past generations are brought to light.

A. S. LEVETUS.

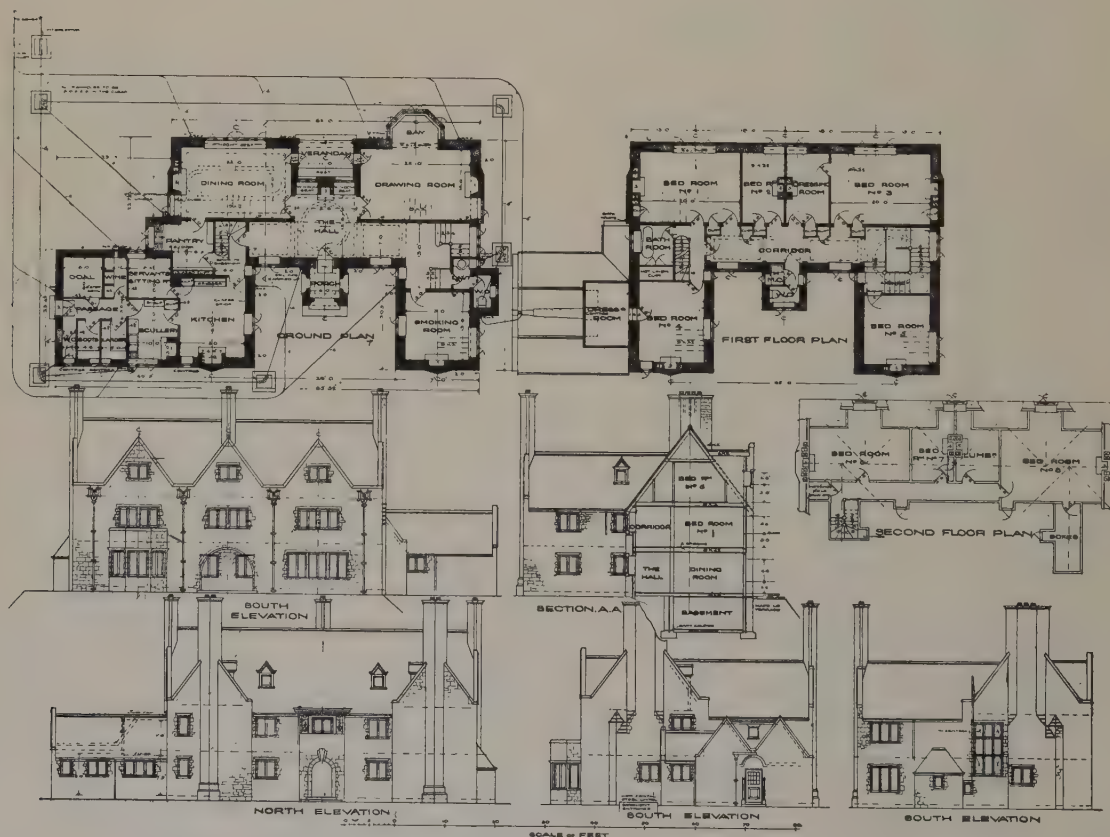
THE SPECIAL WINTER NUMBER OF "THE STUDIO."

OUR Special Winter Number this year will be entirely devoted to the subject of OLD ENGLISH COUNTRY COTTAGES. For the express purpose of illustrating this work a series of pen drawings, umbering at least one hundred and fifty, have

been made of picturesque cottages in various parts of England—the Home Counties, Midlands, the West of England, Cheshire, Shropshire, etc., etc., and these will be supplemented by numerous coloured plates reproduced from the original drawings by water-colour artists who have specialised in this direction, including Mrs. Allingham, Mr. Wilfrid Ball, Mr. W. Pilsbury, Mr. Grosvenor Thomas, Mr. Walter Tyndale and others. These, together with the many illustrations which the volume will contain of all kinds of details of cottage architecture, both internal and external, and including the garden and its accessories, will make the work one of unique interest, surpassing anything hitherto published on the subject. It will be ready for publication early in October.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

WE give this month a coloured reproduction of the sketch of a house near Cheltenham, of which Mr. Arnold Mitchell is the architect. The house occupies a site on the Cotswold Hills, some eight hundred feet above sea level. The material



PLANS AND ELEVATIONS OF HOUSE NEAR CHELTENHAM

ARNOLD MITCHELL, ARCHITECT



HOUSE NEAR CHELTENHAM. ARNOLD MITCHELL, ARCHITECT

Studio-Talk

used in its construction is local stone roughly coursed with dressed stone, windows and quoins. For the roof, small rough stone slates, also of local origin, have been employed. The plan is noticeable for its economy in working, and especially for the attention paid to the comfort of the inmates of the house, which the architect appears to have studied in every possible way. Three bedrooms and a lumber-room are provided in the roof in addition to the other accommodation.

The decision of the London County Council to invite architects of all nationalities to send in designs for the new County Hall, to be erected on the southern bank of the Thames close to Westminster Bridge, has naturally caused a good deal of surprise. There is something to be said for the contention that the competition might have been restricted to British architects, for obviously there is not the same reason for making it inter-

national as there is in such a case as that of the projected Palace of Peace at the Hague. In taking this unusual step, however, it must be assumed that the Council has been actuated by a desire to secure the best designs possible, and provided the final selection is made on rational lines, the course pursued should result in London getting a County Hall worthy of her pre-eminence among the cities of the world. In view of the importance of the undertaking, we hope that before the final selection is made an opportunity will be given for public criticism of the designs sent in.

STUDIO-TALK

(From our Own Correspondents)

LONDON.—One of the most interesting exhibitions that marked the close of the season in London, was that of Mr. William Strang's work, held in the Fine Art Society's galleries. The versatility of Mr.



"THE HANGMAN'S DAUGHTER"

FROM THE ETCHING BY WILLIAM STRANG, A.R.A.

Studio-Talk

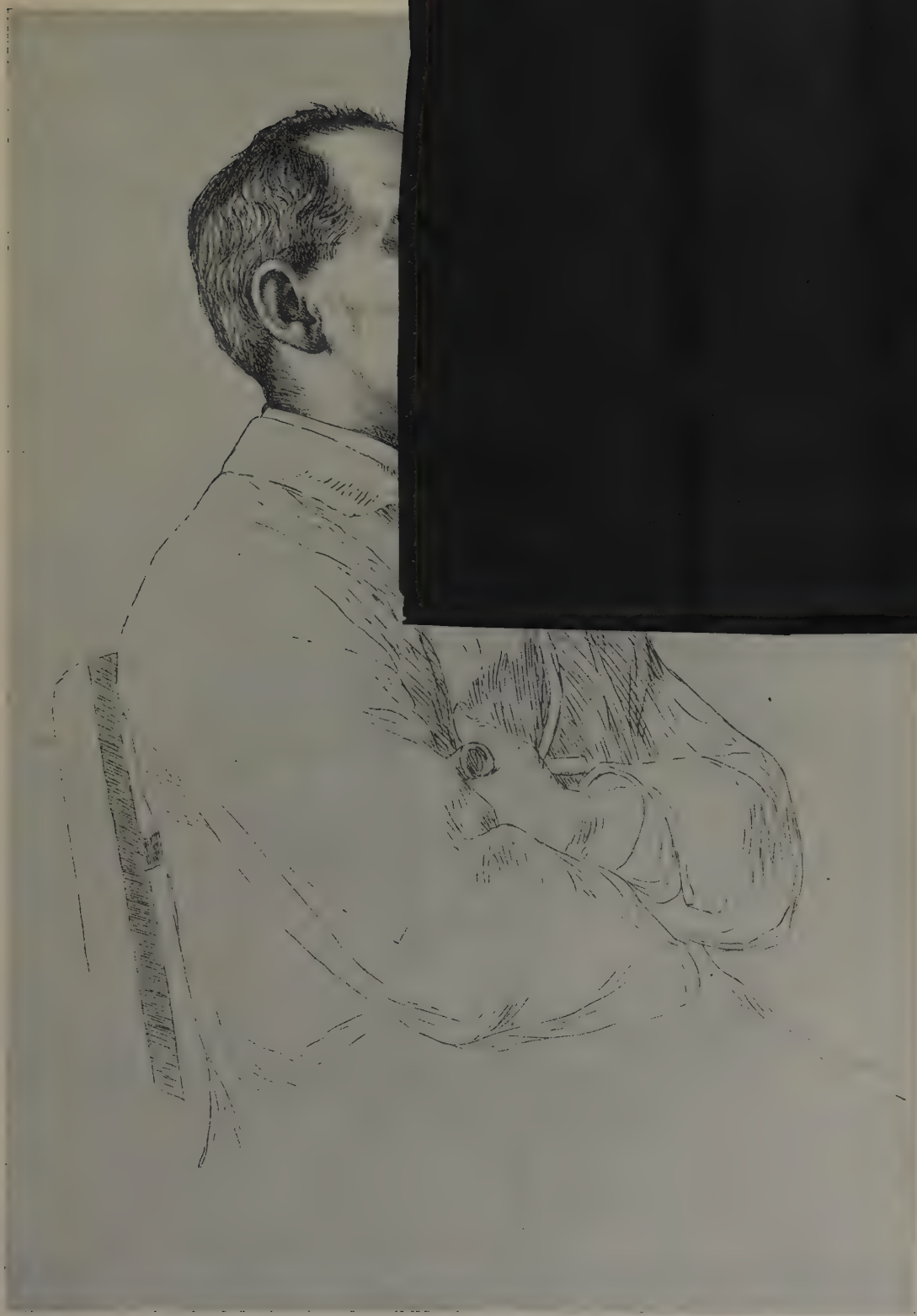
Strang is not the least surprising part of the richly gifted artist's equipment. Many different moods, many strange by-ways of thought, found expression in the collection, which included paintings, etchings, drawings in chalk, representing the artist in portraiture, landscapes and subject works. As an artist whose technique has the accomplishment of one who has loved art for its own sake, it is refreshing to note how all his accomplishment is made obedient to poetic thought. The cleverness of technique is not exalted for itself by the artist, it is subservient always to the greater aims of his art; to his imaginative vision, informing even the most realistic and every-day subjects, to his insight into the character of country people's faces, as in his etchings of village life and villagers at the fair. In his portrait drawings he is a deep student of Holbein, and, like his master, the actual methods of his work are so deliberately restrained and unassuming that only his analysis of the sitter's character may tell. The literature of the Old Testament has been imaginatively treated in his etchings. In that medium he has always been wont to turn for subjects to romantic book-lore

when he is not projecting ideas of his own, full of thought and literary significance. In his paintings influenced by the Venetians and again by Watts, he has learnt from them only to the advantage of his methods, without affecting the individuality of his own point of view. Only colourists can learn from the Venetian School, and with a certain daring Mr. Strang achieves harmony in the contrast of the rich colour with which his imagination clothes its creations. His landscapes are those of an artist viewing nature imaginatively and not in a matter-of-fact or topographical manner, yet one would not deny to them that accuracy which is the result of protracted and careful study. The landscapes of his etchings reveal his intimacy with the detail of nature, though they are carried out with a trace of the classical formality which is so apparent in the work of Professor Legros. Every year Mr. Strang advances rapidly towards such success as awaits the very few in the difficulties of painting, while as an etcher we know his accomplishment ranks him as a master, and a master with that imaginative vision of life which, more than anything else, is rare nowadays.



"THE DISTANT HILL"

FROM THE ETCHING BY WILLIAM STRANG, A.R.A



PORTRAIT OF RUDYARD KIPLING, FROM
THE ETCHING BY WILLIAM STRANG, A.R.A.

Though they number nearly 700 examples, they are noteworthy for their quality rather than their quantity, for Mr. Young was satisfied only with the best. When it is stated that the collection contains over fifty Corots, including *Le Lac* (the master's most important work), *The Bent Tree* and *Les Baigneurs*; J. F. Millet's *Solitude*, *Hagar and Ishmael* and *The Little Shepherdess*; Rousseau's *Le Marais*; Daubigny's *Les Bords de l'Oise*; and first-rate examples of Diaz, Troyon, Jules Dupré and Charles Jacque, and amongst the modern Dutch pictures, Israel's *Shipwrecked Fisherman* and *Cottage Madonna*; James Maris' *Bridge* and *Passing Shower*, beside works by Mauve, William Maris, and Bosboom,

Our coloured supplement, representing a needlework panel by Miss Joan Drew, is interesting on account of the singularly successful attempt the artist has made to bring within the limitations of her difficult medium all possible effect of variety and vibration of colour, and thus to attain a decorative charm such as will appeal to the eye of an artist, but which we remark is seldom captured within the precise and decorative laws which govern the art of needlework.

Miss Kate Button, whose work we reproduce, has made some exhaustive experiments with her needle in the treatment of landscape; working direct from nature, she attempts such a careful matching of tones as a landscape painter attempts with paint. Miss Button has chosen wool or silk as her medium in preference to paint, and has achieved some results of remarkable beauty, but we do not find ourselves able to commend this forcing of the art outside those spheres of decoration where it is most useful and effective to bring it into useless competition with the more responsive medium of paint. Needlework, despite the artist's persevering attempts, has not the properties for imitative art. The fact that her experiments have afforded her in her work such artistic self-expression as, she tells us, is denied to her in painting, justifies Miss Button's art from one point of view and makes it particularly interesting.

The pictures of Mr. Alexander Young recently acquired by Messrs. Agnew and Messrs. Wallis form one of the most interesting and important collections of works by the Barbizon and Modern Dutch Schools ever brought together.



NEEDLEWORK PANEL—"THE VILLAGE ON THE HILL" BY KATE BUTTON



SILK PANEL: "THE ROSE BOWER," BY JOAN DREW.

Studio-Talk

it will be realised what a high standard the collector reached. We understand that Mr. Young, in disposing of his pictures, made a stipulation that facilities should be offered for certain of the pictures to be acquired by the nation, but it is very doubtful if the authorities will be in a position to take advantage of this golden opportunity to fill up some deplorable gaps in our national collection.

GLASGOW.—In this year's Paris Salon there hung on the line in the grand hall a picture called *A Song of Summer*, which by its brightness alone would be conspicuous even in a French gallery. The subject is a merry group of children on a country road, bearing on a great red sheet branches of snow-white hawthorn blossom. The grouping and the action of the children, the skilful handling of the colours, the shadows of the trees thrown across the road, and the out-of-door feeling of the whole scene, are striking features in a clever picture; but the evident intention of the artist is to suggest the joyousness of life, and in this he has succeeded admirably. Whatever impression such a picture may have conveyed to the French mind, here it would recall the country lane, the threshold of life, the

old associations, the exuberance, and the scent of youth, and a whole train of retrospective musings.

William Pratt is a serious painter, who paints with a purpose. His sympathies are not with the Whistlerian method, which he considers a clever decorative use and arrangement of colour; but rather with the manner of Millet, and like the great French painter, he loves to take his subject from the work-a-day interests and incidents of the peasantry of his own country.

The sea, too, has great attractions for him, and his observation of its phenomena has been long and thorough; he has studied attentively every phase and motion; every colour reflected from the changing sky; the curl on the wave breaking in on the shore; the depth of the shadow chased by the white crested billow, and the tint of the crusted foam, lying motionless by the beach. In this way he has collected an abundance of memoranda and study, which he has just put into a large picture that justifies entirely his divided love.

The Purchase Committee of the Glasgow Corporation have recommended the following purchases, from the Institute Exhibition: P. Downie's (R.S.W.)



"INTERRUPTED LABOUR"

BY WILLIAM PRATT



"A SONG OF SUMMER"
BY WILLIAM PRATT

(Photo. by Braith Clement et Cie.)

Studio-Talk

Day of Rest (£250); *Interior of St. Maclou, Rouen*, by James G. Laing, R.S.W. (£52 10s.); *Grouse*, by Edwin Alexander (£35).

Alexander Roche returns again this autumn to America, where he had a most successful session last winter. The artist has already a number of commissions to paint prominent Americans, but before proceeding to the new world, he may have sittings from one of the most notable public men of the old. If the sittings can be arranged, the portrait will attract some attention.

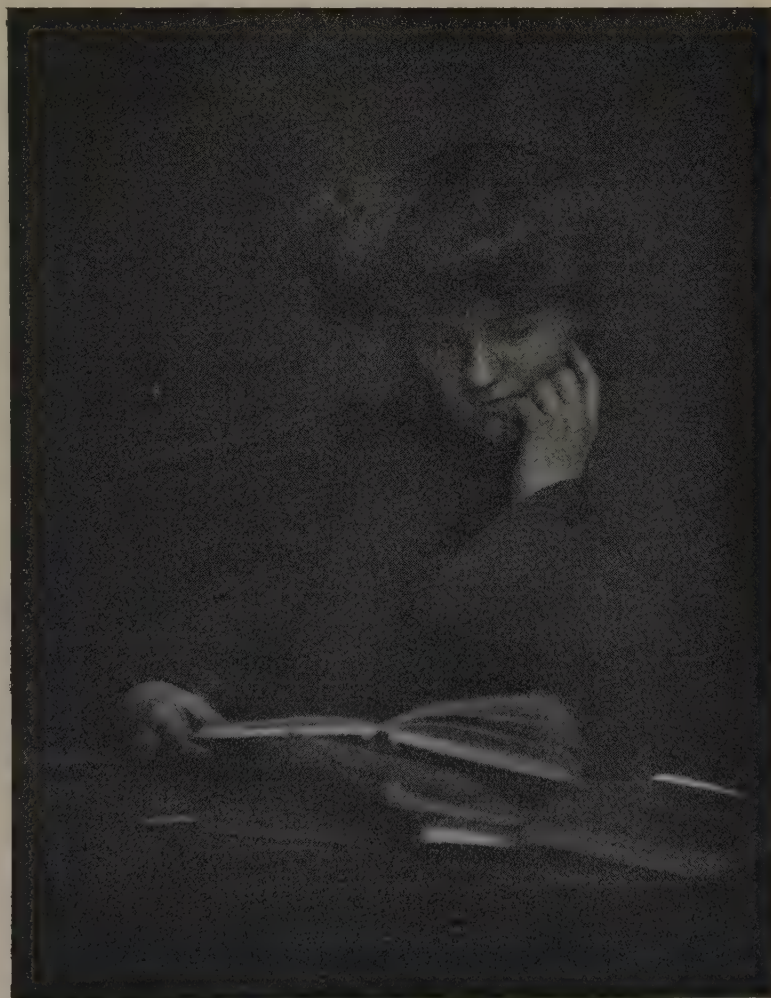
The residents of Kirkintilloch have recently become familiar with quite a unique phenomenon—a perambulating fish-cart decorated by a well-known Glasgow artist. The body colour of the cart is green, with wavy blue lines, suggestive of the sea; the star-fish and the common domestic fish, with head set in nimbus; the name of the vendor; and here and there a detached hawthorn blossom (for it was designed in the month of May), are all represented in bold characters on white panels. The artist had many unfulfilled commissions on hand when he painted it, but they were all neglected on account of this, for when he was ill the simple minded fisherman would leave his daily round to cast the cunning fly for a dainty fish for the sick limner. The panels of that fish-cart may yet become as noted as the sign-boards painted by famous artists.

J. T.

MARKINCH, N. B. — Pictorial photography finds an admirable exponent in Mr. P. G. Terras, two of whose portrait-subjects we reproduce this month. Mr. Terras is devoting himself largely to this class of work, which, as our

reproductions show, he has succeeded in investing with a distinctly artistic character. Here, as in all the best modern work in this direction, the pictorial quality of the picture is greatly enhanced by simplicity of treatment. It is indeed interesting to observe on the part of photographers who make figure-subjects a speciality, an increasing recognition of the truth that the best results from an artistic point of view are those obtained without resorting to the artifices and contrivances which used to be thought essential to the making of a good picture.

PARIS.—Henri Kautsch, a sculptor of whom we have on sundry occasions spoken in the pages of *THE STUDIO*, has recently executed a number of works in which the diversity of his talent is once more made manifest. In the plaquette for an Automobile



"THE SCHOOL GIRL"

BY P. G. TERRAS



"FANTASY." BY
P. G. TERRAS

Studio-Talk



PLAQUETTE

BY H. KAUTSCH

Club, which figures among our illustrations, he has accomplished a veritable *tour de force* by his rendering of the two mechanics, who are represented at work on the cylinders of an automobile. The plaque of the King of Spain is an excellent and faithful portrait of the young monarch, and the remaining plaque, designed to commemorate a marriage, embodies one of those refined allegories in which the artist excels.

It is very unusual for an art exhibition to be held here during the summer, for the majority of the galleries are then closed. Nevertheless, we have this year had, in the Cours-la-Reine, an interesting exhibition of those arts in which the agency of fire is employed. Among these *arts du feu*, ceramic art was particularly well represented by contributions from the workshops at Limoges. Another attractive stand was that of M. Lachenal, who excels alike in pottery of a commercial character, and in those small pieces of ware which find their way into the collector's hands. In M. Lachenal we have an indefatigable artist who has not been spoilt by successes already achieved, and who continues to devote infinite patience and a rare fund of knowledge to the solu-

tion of difficult problems connected with the potter's art.

In the section devoted to engravings at the Salon of the Société Nationale this year, the etchings of Béjot compelled our attention. His mature technique seemed here to show still greater perfection. In the plate called *L'Estacade*, which we reproduce, the etcher's skill is more particularly in evidence. What an unerring hand we have here, what scrupulous care in working out every little detail of the work! And how well the artist succeeds in putting everything in position while deftly emphasizing this or that part of his work! Infinitely poetic in feeling is the foreground of this river picture, where

a couple of big barges lie moored in mid-stream, their heavy hulls reflected in the water, while a little distance off the Pont Henri IV. reveals the outlines of its arches, and the tall houses on the embankment stand out against the sky like geometric silhouettes. A delightful and incomparable Parisian landscape like this might well tempt an artist like Béjot, whose skilful burin finds such laudable employment in registering for future generations the transitory aspects of our great city.

H. F.



PLAQUETTE

BY H. KAUTSCH

As usual, the closing of



PLAQUETTE

BY H. KAUTSCH



"L'ESTACADE"

FROM THE ETCHING BY E. BÉJOT

the Salon this year was followed by the distribution of the prizes and medals awarded by the juries. The ceremony took place in the large central room of the picture gallery, under the presidency of M. Dujardin Beaumetz. M. Rochegrosse received the *médaille d'honneur* in the section of painting for his large decorative canvas *La Joie Rouge*, and M. Hoffbauer the Prix National of 10,000 francs, awarded to him for his *Triomphe d'un Condottiere*. The name of Mr. Arthur Cope, A.R.A., was received with loud applause by the French artists present on his being proclaimed the recipient of the prize of 1,500 francs founded in honour of Rosa Bonheur by Mlle. Klumpke. One English artist, Mr. J. Olsson, and three Americans, Messrs. H. O. Tanner, G. Scott, and Aston Knight, received second-class medals for painting, and Messrs. R. MacCameron and C. W. Eaton, both Americans, third class

medals; while *mentions honorables* in this section were awarded to Messrs. W. Lee Hankey, B. F. Gribble, and the Hon. Marion Saumarez. In the Sculpture section a first-class medal was awarded to Mr. Andrew O'Connor, an American, and honourable mention to Mr. Nesfield Forsyth, an Englishman, and to Messrs. Sherry Fry and Herbert Haseltine, Americans. Mr. Arnold Mitchell received honourable mention in the section of Architecture, in which a first-class medal was awarded to M. Augustin Rey, the architect of the Rothschild artisans' dwellings.

WEIMAR.—The third exposition of the Deutsche Künstlerbund, the union of independent progressive groups of artists throughout Germany, recently inaugurated at this classic centre of tradition, is, artistically speaking, a review of



"IN THE GARDEN"

BY TH. HAGEN



"BREAKERS"

BY HANS PETER FEDDERSEN

reviews, comprising as it does specimens of almost every kind of paintings in oil and water-colour, graphic art and sculpture. There is no marked preference for any pronounced "Richtung," no tendency to enforce a doctrine, or to urge and argue into narrower channels what in a widespread movement, tending generally towards individual expression, involves a divergency of material and manner, as well as ample scope in the choice of theme or *motif*. The hanging and grouping of the exhibits has been guided by discretion, without over-crowding. There are some weak points, but on the whole the display in the old museum rooms has the advantage of not being too big, though quite large enough as it is.

Here the chances for the younger men are good; they are not grudged the opportunity of showing what they want to give, or hope some day to attain; we are invited to examine and judge for ourselves what they can do, provided their intentions be pure and earnest; should their aims be misdirected or their execution lack perfection for the time

being, their future development will decide what is genuine, and that will remain.

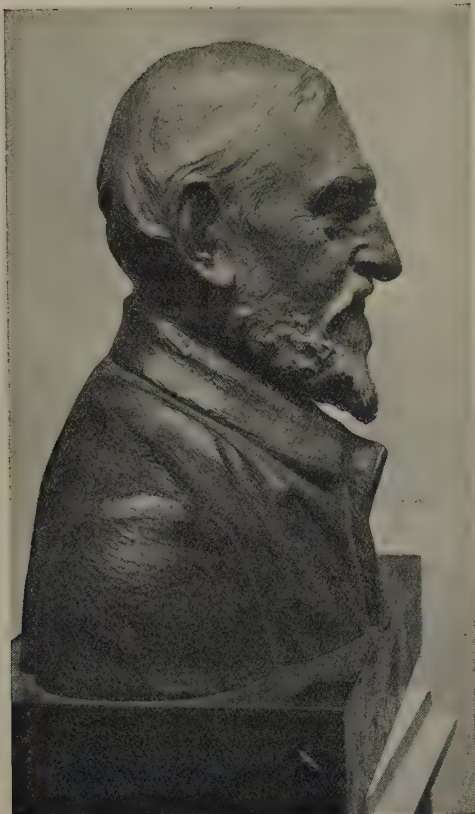
Comparatively speaking, the leaders, the men of note and name, seem partly to have held aloof on this occasion, making room for the rising generation, if this term may be applied to the neophytes in a generally forward movement. Fritz von Uhde is represented by a girl feeding a dog (*Hundefütterung*) and Graf Kalck-



PORTRAIT OF FRÄULEIN VON S.

BY HANS OLDE

Studio-Talk



BUST IN POLYCHROME-WOOD BY MAX KRUSE
OF F. VON GLEICHEN-RUSSWURM

reuth, the President of the Bund, by a portrait of himself at work in his studio; Robert von Haug by a study of soldiers dying or wounded on a lone wintry plain; Leistikow by some Swedish landscapes, different in character from much of his work with which we are familiar; Stuck sent his *Saharet* portrait; and Hans Olde, the director of the Modern School of Art in Weimar, two portraits of ladies, one broadly executed and deftly toned in silvery grey, the other taken before a wooded blue-green background of pines—a difficult colour problem. Trübner sent a rather wild display of his brush (*Adam and Eve*), seconded by some still life and landscape from the hand of Mrs. Trübner, attaining to a nicety the master's subdued, sombre tones. Prof. Hagen (Weimar) may be congratulated upon the freshness and spirit of his versatile palette. Last, not least, Liebermann in his *Seilerbahn* (rope walk) shows his best in a small painting that gives the impression of elaborate work, though rapidly executed.

Ludwig von Hofmann shows some fine composition sketches of *Dances* (similar to a series of

lithographs by the same artist), conspicuous by that feeling for harmony of rhythmical movement, peculiar to the artist. Heinrich Vogeler (Worpswede) has contributed his triptych of a *Summer Evening*, a company of young men and women making or listening to music on the verandah of his dwelling house, Barkenhof, near Worpswede. The bulky framing of this elaborate, over-worked canvas requires a space all for itself, and seems out of place altogether in an exhibition. Bernhard Pankok sent a portrait of himself, dated 1898; Emil Orlik a fine study *An Bord der Kiautschau*; Max Kurzweil (Vienna) a symbolical painting, *Non omnis moriar*; Adolf Hölzel some *plein air* views from Dachau; and Ida Gerhardt a characteristic portrait of the painter Rohlf.

Among the exhibits by younger men who are making their *débuts* at this exhibition may be noted a large, airy canvas of an unusual character, showing under a grey-toned, half-overcast sky, naked men walking, wrestling, or running on a wide expanse of sandy sea-shore. In the grouping of his



BUST

BY HERMAN HAHN



PORTRAIT OF THE ARTIST'S
WIFE. BY OSCAR ZWINTSCHER.

Studio-Talk



PORTRAIT OF GRAF
KALCKREUTH'S DAUGHTER

BY W. WULFF

figures, partly in rapid motion, Max Beckmann (Berlin) appears still somewhat unsteady, and his anatomy at times faulty; yet a spirit of antique, of hellenic joy seems to pervade the whole and argues well for the artist's future, provided he can combine with the flight of his fancy the additional quality of sound draughtsmanship.

Bischoff-Culm sent a portrait study and a picture of two *Netzträgerinnen*, a sober piece of brushwork; Konrad von Kardorff a *Garten-Restaurant*, and Wassily Kaudinsky some vividly-coloured drawings altogether on a flat, decorative principle—light dabs of paint on a black background, showing some of his best qualities. His subjects are holiday-makers

in laughing array, children playing, or an old-fashioned Russian knight in gaudy armour on a white steed.

Theo von Brockhusen gives some good landscape effects, and Vincenz Cissarz two seascapes from the lonely downs of Sylt. Luis Corinth figures scarcely to his advantage in a portrait of an octogenarian and a large dog (*Tigerdogge*), very sound in colour, but sketchily drawn; Ludwig Dill, one of the old guard, brings two specimens of his "one" picture from the swamps of Dachau; Feddersen of Kleiseer-Koog a bright seascape of breakers on a weather-beaten beach; Max Thedy, a portrait of his son (p. 358); Eugen Feiks, some studies of turf life; Carlos Grethe, a Hamburg harbour view, and a fine-toned open sea with fishing craft; Rudolf Hellwag, a bright, breezy view of Old Chelsea.

Amandus Faure gives promises of much talent, both as colourist and as humourist; his circus interiors, intimate snap-shots of Bohemian life, are teeming with dark-toned colour and vivacity. One of the strongest pictures of the exposition is the *Ausfahrender Zug* (see p. 357), by Hermann Pléuer (Stuttgart), a work excellent in colour, light and strength of execution. Frau Julie Wolthorn contributes a pastel portrait of *Frau Dehmel*, and a study in greens and violets, both intimate



"THE THUNDERCLOUD"

BY G. BURMESTER-WÖLTENORT

Studio-Talk



"THE OUTGOING TRAIN"

BY HERMANN PLEUER

specimens of character. Georg Sauter's double portrait, *Experience and Expectation*, is very subtle in its bouquet of half-tones and very delicate in sentiment. Among the sculptors may be named August Gaul, who is not so well represented as on former occasions; Moritz Otto Müller with an Angora cat at bay, finely carved in grey granite; Richard Lusch with a ceramic figure for a garden decoration; Hugo Kaufmann with a fine St. George bust in polychrome marble; while omitting well-famed contributors like Tuaillon, Stuck, Klinger or Kruse, I may point out artists such as Felix Pfeifer (Leipzig), Hermann Hahn, Peter Pöppelmann, Ludvig Habig (Darmstadt), Ignatius Taschner. The Graphic Arts are represented by some spirited etchings and lithographs, to which we will refer on a future occasion. W. S.

[Several illustrations to the above are unavoidably held over.]

BERLIN. — The Universal Exhibition of Photography, which is being held here, is one of the most cosmopolitan and complete that could have been organised. The House of Deputies has been very kindly lent for the occasion, and its numerous halls, galleries, and corridors are filled with exhibits. The Union of Berlin Sculptors has aided the committee with advice as to the artistic arrangement of the ex-



PASTEL PORTRAIT OF FRAU DEHMEL

BY JULIE WOLFTHORN

Studio-Talk

hibits, and itself contributed a collection of statuary. Colour-photography occupies a large space in the exhibition. After years of patient effort and numerous failures, the problem seems to have reached a solution. The main difficulty in the way all along has been the enormous expense of the experiments. Professor Miethe, of the Technical High School, Charlottenburg, whose researches have been conducted at the cost of the Government, has at last learnt to photograph in all colours, and several prints of his are exhibited. Photographs taken in three and four colours are numerous, and we have such scenes as seascapes with foam-tipped waves, high hills red in the sunset, snow scenes, a ruined monastery overrun with flowers, women's faces, the flesh tints of nude limbs, Notre Dame and other cathedrals standing out clear against the sky, all portrayed with remarkable fidelity. The section of Pictorial Photography comprises a large collection sent by the Royal Photographic Society of London, including, among other noticeable exhibits, Tempest Anderson's *Outbreak of Mont Pelée*, Vaughan Cornish's *Pyramid of Sand blown by the Wind*, F. Martin Duncan's *Head of a Boa Constrictor*, Francis Ward's *Young Pike*. Mrs. G. A. Barton, of Birmingham, heads the list of English exhibitors in point of the number of works exhibited, and her variety of subjects is amazing. One room is devoted entirely to photographs by princely and Royal amateurs, among others the Crown Prince and Princess, Duke Adolphus Frederick of Mecklenburg, Prince Henry of the Netherlands, the Grand Duchess of Oldenburg, the Princess of Hohenzollern. The third floor contains a comprehensive display of scientific photography.

J. F. R.

MUNICH. Julius Diez is probably no stranger to a great many readers of THE STUDIO, to whom his contributions to "Jugend," our humorous weekly, must surely be familiar. Not only does he stand in the

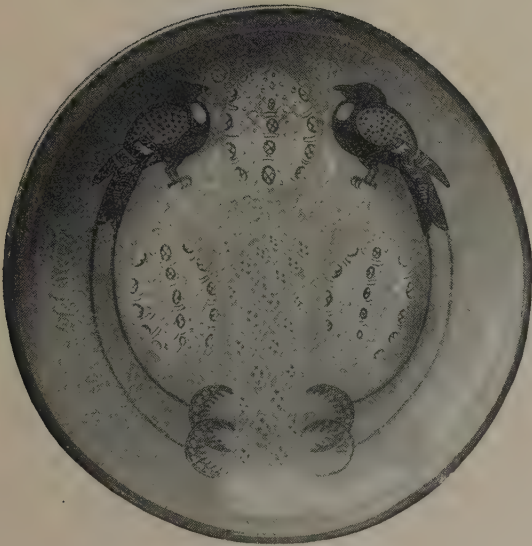
very first rank of German illustrators, but he is also a highly gifted painter—one whose art is part and parcel of his very life. Though his achievements as a painter deserve the highest commendation, I do not think the sterling qualities of his work are so much appreciated as they should be. His versatility, however, does not rest here, for in the sphere of applied art his accomplishments have been of no mean order, not only as a designer of interiors, but as a decorator of books, and in various other directions. Worthy or more than passing reference, for instance, is the window he designed for the Rathaus at Leipzig, as also are his mosaics. If I am not mistaken, he is also responsible for some creditable productions in the way of posters; and he has further given us evidence of his ability as a creator of picture-books.



PORTRAIT OF THE ARTIST'S SON

(See Weimar Studio-Talk)

BY MAX THEDY



PLATES

DESIGNED BY JULIUS DIEZ

It is only recently that Diez has devoted himself to ceramic art—a fact which the examples here reproduced would almost seem to belie, for they look as though they were centuries old, and remind one strongly of some ancient book of fairy tales, or such things as we read of in “Till Eulenspiegel.” Diez is a German primitive in his art, and his essentially German interpretation of the world around him is manifest from these most recent products of his talent, for in these ceramic designs we see at once the individual and the nation to which he belongs. That which fascinates the observer in these pieces of pottery is not so much their colouring and subtle harmonies, as

the distinctively decorative qualities which they reveal. Fantasy and humour are here combined with motives of a fabulous character, in a way which makes these creations of the artist objects of delight. As to the animals we see depicted on them, well, we have some very curious birds with extraordinary tails, mythical stags, and that fabulous creature, the unicorn, lying under a fruit-laden tree; while in other pieces not here illustrated, the crafty fox and the solemn crane figure, in every case with telling effect from a decorative point of view. Let me add that the Diez pottery is made at a place called Villingen, in the Black Forest.

VON L.

Studio-Talk

CAPE TOWN.—The pastel called *The Grey Mule*, by Mr. G. S. Smithard, which we reproduce in colour, is one of several happy effects of colour achieved by the artist and brought together by him some little while ago for the purposes of exhibition in the Baillie Galleries. Mr. Smithard, who has earned a high reputation in South Africa as an illustrator of periodicals, is a native of Derby. There is a pleasant and courageous spontaneity about his work which makes it as varied as it is attractive in character.

NEW YORK.—Few men have painted New York as faithfully as Charles Austin Needham. For years he has devoted himself to metropolitan park and street scenes. They were a trifle prosaic, but had the merit of being true to local colour. His *Mott Haven Canal* was, perhaps, the most noteworthy picture of this kind. He also painted landscapes in a semi-impressionistic manner, with a preference for a dry and rugged surface texture. They were simple, accurate, and frequently poetical versions of nature. But neither street scenes nor landscapes brought him the recognition he was striving for, or, what is more important, convinced him that he had arrived at the most adequate and personal fashion of expressing himself.

Some eight or ten years ago he took to water-colour; tentatively at first, then more and more seriously, and lo! a transformation took place. The realist changed into a mysticist, the prosodist into a poet. Needham had found the medium in which he could express his per-

sonal mode of feeling and thinking. He made rapid progress. Technically his water-colours belong to the best we produce. His style is unique in a way; he paints with pure colours of one over the other, while the paper is drenching wet. His touch is wonderfully fluent, and the way in which his colours blur and blend is as free as it is delicate.

Mr. Needham's subjects are simplicity itself. A few tree-trunks, a pool of water, a lonesome figure, a vista behind shrubbery—all suggested rather than actually represented—that is one of his favourite themes. Sometimes the painter attempts what the world calls more ambitious pictures, as, for instance, a Christ walking on the water, or an open boat hopelessly whirled about like a nutshell on the giant wave of some tempestuous ocean. But he is best in his simpler work, where his style is delicate, subtle and veiled, rather than ponderous and austere.

Needham tries to paint the soul of things, the



PLATES

(See Munich Studio-Talk)

DESIGNED BY JULIUS DIEZ



"THE GREY MULE." BY G. S. SMITHARD.



"MOTT HAVEN CANAL"

BY CHARLES AUSTIN NEEDHAM

essence of vague and tranquil mood, and he only needs a few daubs of darkness and a blush of brighter colour to accomplish it. And yet the feeling for form, or rather the knowledge of construction, gathered in years of realistic painting, is never missing. It is there like the hush of silence at the approach of night, even when it is almost obliterated to the ordinary eye. A strange personality, this Charles Austin Needham, who required forty years to discover the significance of his inner life, and who in the midst of the rusty noises of commerce developed a soul as dreamy and mystic as that of Georges Rodenbach, the incomparable poet of Bruges. The evolution of artistic individuality is often retarded in this country. Homer Martin and Inness only began to "paint" during the last quarter of their lives, and our "young painters" are nearly all men of forty, so Needham, at sixty-two, does not need to feel discouraged; he has come comparatively early to his own. He has found himself. He has learnt to paint one thing well, and that invariably a masterpiece, a vague interpretation of nature in her most primitive moods, told in exquisite colour, whose har-

monies, to talk with Browning, "drag up abysmal bottom growths from our soul sea." S. H.

REVIEWS AND NOTICES

The Drawings of Jean François Millet. With Introductory Essay by LÉONCE BÉNÉDITE. (London: Heinemann.) £2 2s. net.—These fifty-nine facsimile reproductions of typical drawings by the famous interpreter of modern French peasant life needed no recommendation to ensure for them a hearty welcome from all who are able to appreciate their intrinsic beauty and educational value. The accompanying essay from the pen of the accomplished conservator of the Luxembourg Museum, who in many previous publications has proved his insight into the essential qualities that differentiate one artist from another, is, however, full of interest, for, though it contains no new facts, it is full of original criticism. M. Bénédite has dealt with his material in such a manner as to invest even hackneyed details with fresh charm, for he calls up many a vivid picture of Millet at every stage of his career, as well as of those amongst whom his lot was cast. The sober-minded, careful mother,

Reviews and Notices

the thoughtful, observant father, the peasant-priest Uncle Charles, of gigantic stature, who to the Millet children seemed like a second St. Christopher, the old *curé* of Greville, who predicted much future suffering for his sensitive pupil, and the humble little dauber of Cherbourg, who was the first outsider to confirm the parents' belief in the genius of their Jean, with many others who were dear to the future master, are realised with sympathetic imagination. The most delightful pages are, however, those that deal with the later years, after Millet's life and work had become one; when, in fact, he had fully realised—what had hitherto been but a vague dream—the true mission of his life. To this period belong the *Angelus*, a sketch for which, reproduced in colour, forms the frontispiece to the volume under notice, the *Sowers*, the *Potato Gleaners*, and the many exquisite compositions in which the poet-artist sings what his new critic calls his great rustic epic, that, he adds, is, in a special sense, a hymn of praise of the rustic housewife, whom he delights to follow in all her familiar tasks, his general outlook intensified by his tenderness for and gratitude to the brave mother who watched over his childhood, and the gallant helpmate of his manhood. M. Bénédite is, in fact, very thoroughly in touch with his subject; and though the claim he puts forth that Millet “stands apart in grandiose, austere, and enigmatic outline, like some isolated formation . . . without analogy in the present or precedent in the future,” cannot be fully conceded, every one must agree in looking upon “Millet le Rustique” as a true pioneer in a new direction—the first fully to realise the deep pathos underlying the life of the tillers of the soil, the first to give adequate pictorial expression to the yearnings of the class to which he himself belonged.

Reason in Architecture. By J. G. JACKSON, R.A., M.A., F.S.A. (London: John Murray.) 10s. 6d. net.—Revised and worked up into literary form these lectures, recently delivered at the Royal Academy of Arts, form a very forcible essay on the true basis of architecture, an essay made doubly interesting by the fact that Mr. Jackson's work as a lecturer is a commentary on and supplement to that of a practical architect. The author's main object is to enforce the principle that all convincing architecture must be based on the requirements of construction, that design must never be subordinated to ornament, but always ornament to design. To use obsolete forms, however beautiful, as mere drapery to conceal the structural necessities of the present day is to inflict a double insult on a great

art; to degrade the old style by cutting it off from its logical basis, and to blight the development of a new style by forcing it into a purposeless imitation of the old. If anything is to free modern architecture from the legacy of the Gothic revival, such straightforward yet humorous criticism as that of Mr. Jackson should do so. To be compared by a competent judge to the designer of sleeve-links in the form of tennis-rackets, or of floor-cloth disguised as tile-paving, should surely convince the modern architect that in imitating the letter of classical or mediæval models he is really violating their spirit. The place of art in architecture has ever been to beautify utility not to conceal, still less to hamper it. It is greatly to be hoped that this little volume, with its well-chosen illustrations, may do much to forward the cause to which its author has devoted so much enthusiastic research.

English Costume. Painted and described by DION CLAYTON CALTHORP. Vols. I. and II., Early English and Middle Ages. (London: A. & C. Black.) 7s. 6d. net each.—In his introduction to the first of these two volumes, which, when supplemented by two more, are intended to give a general idea of the costumes worn in England from early Norman to late Georgian times, the author naïvely claims to have made an exhaustive study of his subject from his own point of view, adding that he does not feel “called upon to hide his light under a bushel.” He is, he says, “compelled to speak strongly of his own work because he believes in it, and feels that the series of paintings in his volume are really a valuable addition to English history”; and he concludes his amusing self-laudation by expressing a wish that he may be considered “more friendly than the antiquarian, more true than the historian.” Unfortunately, however, it is impossible entirely to endorse this very high estimate of a book which, though brightly and humorously written, does not contain much that is new. The text is far superior to the drawings, for though some of the writer's assertions—such as that Beau Brummel was the inventor of modern clothes—are certainly open to question, Mr. Calthorp has managed to evolve something of a picture of the environment of his subjects, showing a real acquaintance with the times under consideration.

Fictitious Creatures in Art. By JOHN VINYCOMB. (London: Chapman and Hall.) 10s. 6d.—Heraldry is very generally supposed to be so technical and recondite a subject that it is useless for the ordinary layman to attempt to fathom its intricacies; but the falsity of this opinion is completely proved by the excellent and well-illustrated little handbook

Reviews and Notices

just published by Mr. Vinycomb, who divides his material into two parts, dealing first with the celestial beings mentioned in the Bible, and those creatures of the imagination that were unlike anything in the heavens above, the earth beneath or the waters under the earth; and, secondly, with animals purely heraldic, such as the tiger, the panther incensed, etc., which he explains owe their origin to mistaken ideas resulting from the imperfect knowledge of early writers. The chapter on angels and archangels, and that on dragons, serpents, griffins, &c., are specially valuable.

Deutsche Bauernkunst. VON O. SCHWINDRAZHEIM. (Vienna and Leipzig: Martin Gerlach & Co.)—It is a popular belief that art is confined to cities and museums, for that which lies nearest to us is often overlooked. Yet every village has its own treasures if we only knew how to recognise and appreciate them; and in this volume Herr Schwindrazheim gives us a good idea of the art of the German peasant in past times. After an historical survey of his subject, the author enters on an analysis of the characteristic features of peasant art, and tells how, having resisted the influence of the cities, it has remained to the present day in certain districts little troubled by the changes going on in the world around. Each country and each district has its peculiar motives, though the methods of treating them differ greatly. The author has much to say about these peculiarities—how the village architect planned and built his houses from the earliest times onwards, the form of the furniture and household utensils and their distribution in the dwellings, the dress of the peasants, their ornaments and their characteristic love of brightness in all things. Though an enthusiast in the subject, he never allows his enthusiasm to mar his judgment. The book contains a large number of illustrations, some of them in colours, and a useful bibliography of works dealing with peasant art.

The New Forest. By C. J. CORNISH. (London: Seeley & Co.) Cloth 2s. net.—It is a pleasure to read Mr. Cornish's fascinating description of the many and varied beauties offered to the lover of nature in this great tract of primitive woodland and moor which, though now easy of access, is still *terra incognita* to probably the great majority of Englishmen. Mr. Cornish has explored the forest in all directions, and is thoroughly at home with its traditions and associations, into which he gives us an insight in this little volume. The book contains a number of excellent illustrations, among them some picturesque pen drawings by Mr. Ansted.

Domenico Morelli nella Vita e nell' Arte. Mezzo Secolo di Pittura Italiana. Per PRIMO LEVI. (Rome: Roux and Viarengo.) Lire 15.—In this interesting work, dealing with the life and work of the Neapolitan artist, Domenico Morelli, who died in 1901, Sgr. Primo Levi, the well known art critic, who writes under the pseudonym of "l'Italico," shows a sympathetic appreciation of Morelli as a man and as a painter, and succeeds in giving a very vivid portrait of him. Born in the third decade of the last century, Morelli's childhood was spent in poverty, but not in actual want. When he was about ten years of age, an accident brought him into contact with F. P. Ruggiero, a lawyer in a good position, with whose family the gifted boy soon became intimate. The friendship then initiated between little Domenico and Ruggiero's nephew, Pasquale Villari, ripened later into an enthusiastic communion of ideas on artistic and literary subjects, and served as an education to the painter. Together, too, they lived through the years of Italy's patriotic struggles. Morelli entered the Academy of Naples, where he eventually obtained a scholarship; but the low standard and conventional teaching of the day sorely tried his original and soaring spirit. The influence which later on he exercised over younger men, and even on men of his own age, was remarkable. Many who came into personal relations with him looked upon him as a spiritual father, and the brilliant school of Neapolitan painters, which includes Michetti, Dalbono, Casciara and others, is a direct outcome of his teaching. Success and the honours which came to him later never impaired his enthusiasm and single-mindedness. Some of Morelli's works have been exhibited in England, and many in Paris, but the majority are very little known outside Italy. The book gains in value by the numerous quotations from Morelli's own letters and those written to him by Verdi, Jerome and Alma-Tadema, and it is profusely illustrated.

BOOKS RECEIVED.

- "Yorkshire Dales and Fells." Painted and described by Gordon Home. Illustrated. 7s. 6d. net. (A. & C. Black.)
- "Illustrated Catalogue of a Loan Collection of Portraits of English Historical Personages who died between 1714 and 1837." Illustrated. (Oxford: Clarendon Press.)
- "The Fésale Club Papers: being Lessons in Sketching for Home-Learners." By W. G. Collingwood, M.A., F.S.A. 3s. 6d. net. (Ulverston: W. Holmes, Ltd.)
- "Nursery Tales." By Amy Steedman. Pictures by P. Woodroffe. (Told to the Children Series.) 1s. 6d. net, cloth. (T. C. & E. C. Jack.)
- "The Story of Abraham Lincoln." By Mary A. Hamilton. Pictures by S. T. Dadd.—"The Story of Columbus." By G. M. Imlach, B.A. Pictures by Stewart Orr. (Children's Heroes Series.) 1s. 6d. net each, cloth. (T. C. & E. C. Jack.)

Awards in "The Studio" Prize Competitions

- "Verrocchio." Par Marcel Reymond. Illustrated. 3fr. 50 cents. (Paris: Librairie de l'Art Ancien et Moderne.)
- "Die deutsche Jahrhundert-Ausstellung." Ein Erinnerungsblatt von Dr. G. J. Kern. Illustrated. 1 mk. 50 pfgs. (Berlin: Edmund Meyer.)
- "Gramatica del Color." Por Emilio Sala. 3 pesetas. (Madrid: Viuda é hijo de Murillo.)
- "The Small House; its Architecture and Surroundings." By Arthur Martin. Illustrated. 2s. net. (Alston Rivers.)
- "A London Boy's Saturday." By J. E. Harvey, of Toynbee Hall. 6d. net. (Bournville: St. George Press.)
- "Het Museum Willet-Holthuysen te Amsterdam." Door Frans Coenen. Illustrated. (Amsterdam: L. J. Veen.)

PRICES AT RECENT ART SALES.

JUNE 30TH.—At Christie's. Drawings:—

R. Cosway	... <i>The Fair Stepmother and Ladies of the Lofius Family</i>	... 1,150 gs.
"	... <i>George IV. as Prince of Wales</i>	305 "
"	... <i>Mrs. Nesbitt Pitt</i>	300 "
J. Downman	... <i>The Agreeable Surprise</i>	820 "
"	... <i>Miss Kemble</i>	490 "
Lavreince	... <i>Interiors (a pair)</i>	1,040 "
Ozias Humphry	... <i>Mrs. Abington</i>	390 "

Oil paintings:—

Turner	... <i>The Rape of Europa</i>	6,400 gs.
Romney	... <i>Mrs. Dorothea Morley</i>	2,500 "
"	... <i>John Wesley</i>	720 "
Raeburn	... <i>Mrs. Johnston</i>	1,500 "
"	... <i>Mrs. Robertson</i>	1,250 "
"	... <i>Dr. Adam Ferguson</i>	1,100 "
Reynolds	... <i>Master Fox as the Young Hannibal</i>	600 "
"	... <i>Sir John Macpherson.</i> (Bought for the National Gallery of Scotland.)	255 "
Hoppner	... <i>Portrait of a Lady</i>	650 "
Guardi	... <i>Venetian Views (a pair)</i>	400 "

JULY 7TH.—At Christie's. Drawings:—

Josef Israëls	... <i>Grace before Meat</i>	495 gs.
"	... <i>The Seamstress</i>	370 "

Oil paintings:—

William Maris	... <i>A Peasant Girl and two Cows</i>	620 gs.
Fantin-Latour	... <i>Roses all Aflame</i>	310 "
Harpignies	... <i>The Ravine</i>	190 "
"	... <i>The Edge of the Wood</i>	170 "
Alma Tadema	... <i>A Staircase</i>	220 "

JULY 9TH.—At Sotheby's. Engraving:—

M. Schongauer	... <i>St. James assisting the Army of the Christians</i>	£330
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JULY 14TH.—At Christie's. Pictures:—

Josef Israëls	... <i>The Young Mariners</i>	760 gs.
Fantin-Latour	... <i>The Idyll.</i> (An auction record for a work by this artist.)	520 "
Sam Bough	... <i>'Twas within a Mile of Edinbro' Town</i>	500 "
Alex. Fraser	... <i>Ashford Mill</i>	270 "
Monticelli	... <i>Cleopatra</i>	270 "
Alma Tadema	... <i>The Torch Dance</i>	390 "
"	... <i>In the Garden</i>	230 "
W. MacTaggart	... <i>Ailsa Craig</i>	240 "
Henner	... <i>Head of a Girl</i>	200 "

JULY 16TH.—At Christie's. Pictures:—

Sir J. Watson Gordon	... <i>Sir Walter Scott</i>	450 gs.
Fantin-Latour	... <i>Flowers in a Vase</i>	190 "

JULY 17TH.—At Christie's. Engraving:—

J. R. Smith	... <i>Lady Caroline Montagu-Scott as "Winter"</i>	£700
	(First state, after Reynolds.)	

JULY 19TH.—At Sotheby's. Etching:—

Rembrandt	... <i>The Three Trees.</i> (A record for an impression of this plate.)	£385
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JULY 20TH.—At Christie's. Drawing:—

J. Downman	... <i>General Hodgson and Miss Hodgson (a pair)</i>	580 gs.
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AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE ART.

A XXVII. DESIGN FOR AN EMBROIDERED BOOK-COVER.

FIRST PRIZE (*Three Guineas*): *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

SECOND PRIZE (*Two Guineas*): *Halbar* (H. C. Bareham, 26 Shepherd's Bush Road, London, W.).

HON. MENTION: *Kato* (Falus Elek); *Bloom* (T. A. Cook); *Doo Lee* (Elsie M. Henderson); *Fanta* (Miss E. G. Bourne); *G. H.* (G. Halford); *Hulton* (A. E. Oldham); *In Veronica's Garden* (Miss A. M. Cummings); *Kim* (H. B. Laycock); *Missis* (Evelyn Weyman); *Mop* (Agnes G. A. Gent); *Novax* (F. P. Newbould); *Outré* (H. F. Gammie); *Pollywog* (Miss E. M. Elwes); *Seaweed* (Miss J. J. Kroeze); *Tristram* (W. T. Miller).

CLASS B. PICTORIAL ART.

B XXIII. WATER-COLOUR STUDY OF FLOWERS FROM THE LIFE.

As on a previous occasion when a water-colour subject was given, this competition has resulted in an interesting series of drawings being submitted. While some of them betray conspicuously the influence of the great masters of flower-painting, both in composition and treatment, others are not lacking in originality, and several among them reach a higher standard of excellence than we expected to see. The judges have indeed felt some difficulty in deciding between a group of drawings of nearly equal merit. After careful consideration, they award the FIRST PRIZE (*Two Guineas*) to *Astra* (Annie Eastwood, Beech House, Mellor, near Blackburn); the SECOND PRIZE (*One Guinea*) to *Fylfot* (Hilda M. Rooth, The Cliffe, Dronfield, near Sheffield); and HON. MENTION to the following, the first two being, in their opinion, worthy of special mention: *Bell* (B. A. Pughe); *Alastor* (R. S. Angell); *Brer Rabbit* (Miss M. Biron); *Ganhorpe* (Mrs. Fraser); *Devoniensis* (Fanny E. Gitsham); *Mumpsu* (Margaret E. Wilson); *Ponkey* (A. W. Moore); *Rica* (Miss E. M. Smith); *Sandie* (Alex. Martin); *Teddie* (Miss A. M. Williams).

CLASS C. PHOTOGRAPHS FROM NATURE.

C XXIII. STUDIES IN TONE RELATIONS.

4. A BUILDING IN SUNLIGHT.

FIRST PRIZE (*One Guinea*): *Weston* (C. D. Kay, Highfield, Itchen, Southampton).

SECOND PRIZE (*Half-a-Guinea*): *Luis* (L. de Bruyn, Bouvigné, Ginneken, Holland).

HON. MENTION: *Zermatter* (W. R. Kay); *St. Mungo* (D. Dunlop); *Solce* (R. Pressdorf); *Udaipur* (H. F. P. Battersby).



FIRST PRIZE (COMP. A XXXII)

"ISCA"



SECOND PRIZE (COMP. A XXXII)

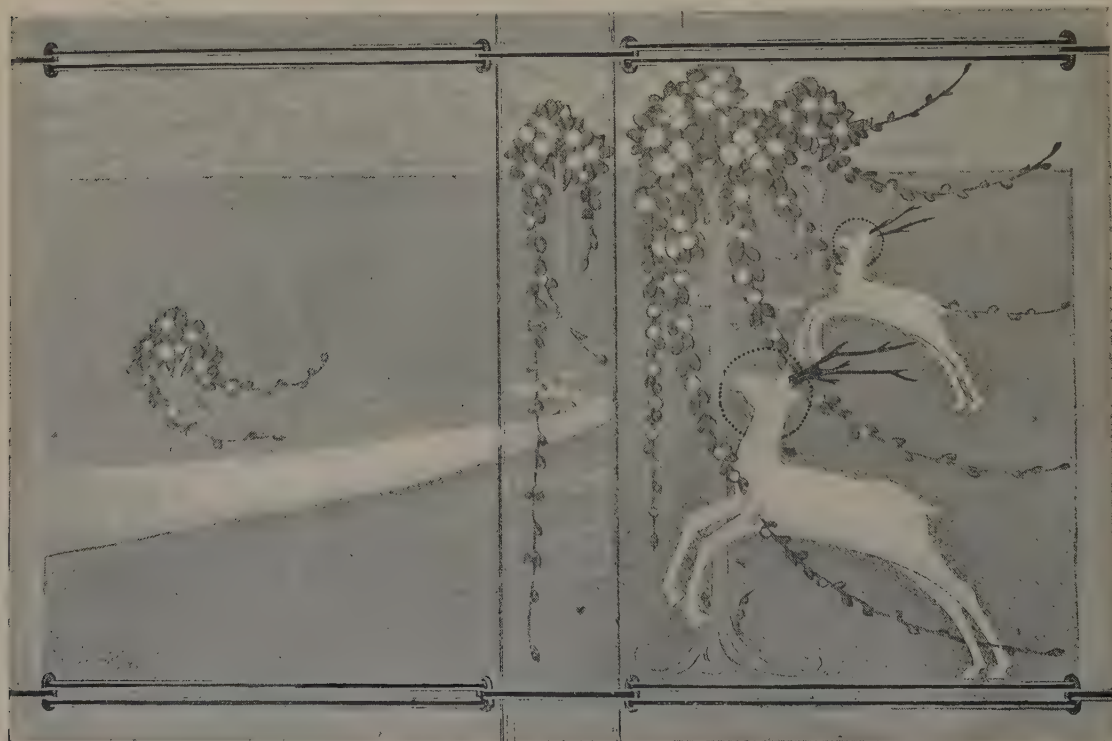
"HALBAR"

Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. A XXXII)

"HALBAR"



HON. MENTION (COMP. A XXXII)

"KATO"



FIRST PRIZE (COMP. B XXIII)

"ASTRA"



HON. MENTION (COMP. B XXIII)

"BELL"

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. B XXIII)

"FYLFOT"



HON. MENTION (COMP. B XXIII)

"ALASTOR"

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. C XXIII).

"WESTON"



SECOND PRIZE (COMP. C XXIII)

"LUIZ"



HON. MENTION (COMP. C XXIII) "ZERMATTER"

The Lay Figure

THE LAY FIGURE: ON PROVIDING FOR THE FUTURE.

"HAVE you heard," asked the Man with the Red Tie, "that the Government is going to have inquiries made into the growth of our national art collections and into the generally admitted necessity for increasing the accommodation in our national galleries?"

"Yes, I have," replied the Art Critic; "and I think it is about time that something serious was done to put our galleries into a condition that will enable them to carry on their work in a decent fashion. They are inefficient, and their inefficiency is getting worse every year."

"You put it very mildly," laughed the Man with the Red Tie. "I say that the state of our galleries is a scandal and disgrace to us, and that it would not be tolerated in any other civilised country. We ought to be ashamed of the manner in which we treat our art treasures, and yet we go on generation after generation in the same hopeless and stupid way."

"What a waste of indignation over a small matter!" broke in the Treasury Official. "We maintain quite as many national galleries as could be reasonably desired, and we provide them with ample funds for carrying on the quite unimportant work they have to do. What more do you want?"

"What more do we want?" cried the Man with the Red Tie. "We want them to do us credit and to be of some value as art institutions. We want them to be able to hold their own in the serious competition to which they are now exposed with the galleries abroad."

"You want more money to be spent upon them, in fact," replied the Treasury Official; "and I say that too much is spent already in satisfying what are called the claims of art. Besides, the more it gets the more it seems to expect. I am utterly opposed to all this expenditure upon useless luxuries when there are so many far more urgent demands upon the national resources."

"Because you have no soul for art, because it seems to you useless and a mere luxury," replied the Critic, "you grudge every halfpenny expended upon what is to people of more intelligence a matter of vital importance. Can you not see that art education, when it is properly conducted, is one of the most valuable aids to national progress and development?"

"But what on earth have picture galleries to do with art education?" asked the Treasury Official.

"We have plenty of schools where art is taught; the galleries are only places of amusement, and I am firmly convinced that they are not worth the money they cost."

"Oh, are they?" exclaimed the Man with the Red Tie. "If that is your view, and if there are many more officials who share your convictions, I can understand why our national galleries are so pinched and starved."

"Would anyone seriously argue that these galleries are of any practical value?" enquired the Treasury Official. "They are to me the dullerest places in the world, and I never go inside them unless I have by some unlucky chance to visit them on business."

"I will give you credit at least for not being ashamed of your ignorance," laughed the Man with the Red Tie; "but at the same time I think it is very unfortunate that you should have the power to interfere with the management of places with whose purposes you are so utterly out of sympathy."

"It is unfortunate indeed," sighed the Critic, and the misfortune is all the greater because the harm which is being done now by this want of intelligent sympathy will be so terribly difficult to repair in the future. I regard our national galleries as educational centres more valuable than all the art schools put together, and yet I have to see these supremely important institutions starved into painful inefficiency. It is not merely the failure to recognise their present needs that I complain about; the persistent refusal of the people in authority to make any provision for the future irritates me even more. The previous generation never seems to have realised what I should have thought was obvious enough, that a national collection would necessarily expand and would outgrow the building in which it was housed, and so we have now to crowd a mass of art treasures into rooms too small to show decently more than half our possessions. The mistake of our predecessors we are repeating with infinitely less excuse, and before many years have passed the difficulties which we have inherited will become problems almost incapable of solution. It is, I contend, the duty of a nation not only to maintain its public galleries at the moment in a proper condition, but to foresee and provide for their needs in years to come—to do everything in its power to encourage their improvement and development. This seems to me to be not only the fulfilment of a plain and definite national obligation but to be true economy as well."

THE LAY FIGURE.



CARVED ROCK CRYSTAL COUP
BY PAULDING FARNHAM

AMERICAN SECTION

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RECENT WORK IN OBJETS D'ART AND ARTISTIC JEWELLERY BY PAULDING FARNHAM

STYLES of ornament are imposed upon objects in the mechanical routine of decoration much as a postage stamp is affixed to a letter. The limits of the surface are taken into account as one takes note of the number of ounces in mail matter. Then a period of ornament is drawn from quite arbitrarily or in pure caprice, and the rest goes as it were by clock-work. Or if the case is not to be painted so black as this, it is still probable that the designer, though of a better grade than has just been indicated, has been trained to reproduce rather than to produce. Such a method, as any one will realise, bears much the same relation to expression as does the work of the Oriental public letter writer. You give the letter writer a name and address and general directions for the contents of your missive. You make it known usually that you desire some favour and enumerate certain reasons why you are peculiarly fitted to receive it, or convey news to your kindred of your own unexampled prosperity and of a temporary need of trifling funds; you offer felicitations or return thanks, or make any proposal known to human ingenuity, be it commercial, professional, official, matrimonial. You add your own name and the nature of your relationship. The letter writer then proceeds to embody your communication in a high-flown fluency comprehending references to everybody's ancestors and all the mercies of Providence, and the beauties of nature, including the sun, moon and stars and the waters under the earth. This sort of letter writing is sufficiently remote from our habits, enough undreamt of in our philosophy, to appear intensely quaint. But it may well be questioned whether

it is any more absurd than a too general attitude toward the uses of historic ornament.

When Mr. Kipling objects to being called "literary," there is something askew in the state of literary appreciation, but the condition is well understood and the protest does not lack due sympathy. Similarly the term objects of art is so misused by the inexperienced that the word



INKSTAND, BURMESE DECORATION

BY PAULDING FARNHAM

Paulding Farnham

"artistic" hardly bears a hint of the sense of "truth" which it should embody in its significance. What is understood, for example, as an object of art? To take a concrete instance, the common procession of ideas would presuppose the teapot and then superinduce an artistic quality into it, in something of the fashion by which a barn can first be built and then be painted into a red barn. This is too much like an attempt to brew a cup of tea while postponing the addition of the aroma to a later moment. It is, in fact, very like the custom of taking the simple idea which is to be communicated to some one else and dressing it up in a routine of second-hand verbiage. An art designer should be able, as it were, to write his own letters, to convey his own messages. He should avail himself of the riches of achieved artistic expression as he would the treasure of the formed vocabulary of the spoken, written language. He should certainly not turn to historic styles as the Oriental in the street

turns to the public scribe, and, like him, allow the ornament to control his utterance. Yet, inasmuch as decoration can be expressed only in some style or other, this plainly is what he must do unless he himself is able to enter into existing forms with the creative sympathy and insight that make it possible for him to produce rather than to reproduce.

If one, then, were asked to design a designer, one would certainly endow him with qualities that are by no means common. Familiarity with the detail of pure styles, thorough technical training in their application, is sufficient for the draughtsman only. A large proportion of even pretentious work, however, is left to the abilities of the draughtsman. The surface to be covered is filled by rote and the execution carried forward with the assistance of the practical man in the shop. Right here lies perhaps the suggestion of one of the qualifications that would doubtless be demanded for the ideal designer. Ornament springs from the shop, not the study.

The codification of styles is in itself a lifeless thing and saddles art with pedantry. The designer, then, while using the language of design, which has been formed by self-expression and the accretion of fitting types of expression very much as the language of speech has been formed by the intergrowth of dialects or tongues and the accumulation of adequate and serviceable words—the designer's utterance should be that of a thinking man giving voice to his own ideas. Ravens and parrots can be taught to speak English and English-speaking schoolboys to write Latin. No schoolboy probably ever uttered his thoughts in Latin, since the language died, at least, and no raven—but it will hardly do to pretend to the psychological experience of a raven. It may be sufficient to rest in the assumption that the accomplished draughtsman acts as the well-grounded student of



PORTFOLIO IN SHARKSKIN

BY PAULDING FARNHAM



FULL DRESS ORNAMENT
IN GOLD ENAMEL
BY PAULDING FARNHAM

Paulding Farnham

Latin, while the designer we are designing utters himself and not the shadow of others.

In the concrete result of this self-expression there is another essential quality that may properly be required of the true designer, a quality too often noticeable for its absence, the feeling for the nature of the material. The various historic styles of ornament came to full fruition through a general use in all the arts. The same turn of thought that finds its embodiment in an Athenian temple is found in an Athenian vase, the same exuberance of fancy is displayed in the tracery of a Gothic window opening as in a contemporary wooden seat or bridal chest. This is obvious enough in all conscience. And yet it would appear that the corollary is sometimes forgotten, and that the consciously faithful follower of styles supposes that the nature of the ornament and its characteristic detail are the whole story. If a

Louis XV wooden table is desired, well and good. If a Louis XV stone doorway is needed the table is knocked into shape and turned to stone, and there you are. This is tantamount to saying that in the reign of the Old Man of the Sea his gay-hearted artists did not know the difference between wood and stone. Here we come back to the temper of the postage stamp habit. The stamp or the style is stuck on and the piece goes through the mill or the mill.

In the designing and making of such objects of art as are here reproduced from the work of a true classic designer, and not a mere draughtsman, Paulding Farnham, of the firm of Tiffany, the choice of material must exercise a decided influence on the treatment. If, for instance, gold or silver is selected, the piece should indicate by the handling of the design that gold or silver is the principal metal used

in the article, a similar method to be observed in, say, rock crystal, jades, ivory, glass or leather.

Note, for instance, the appropriate sense of the material in the handling of the design in the watch shown herewith. The material is native gold from the Atlin district. This piece, with another smaller watch, gives an adequate suggestion of the apparently primitive handling of the symbols used by the different tribes of the far Northwest. The decoration under Mr. Farnham's hand associates the motives, the history and distinctions of several families. The whales at the top of the watch represent the Queen Charlotte Island Indians. The decoration terminates with the intermarrying with the Testline tribe indicated by the bears. Other parts of the ornament signify power, strength, and the centre figure, grave patience. On the smaller watch the reverse side shows the "Old Man of the Mountain," controlling the wind, rain, lightning, thunder and the



WINE PITCHER IN
CRYSTAL GLASS AND SILVER

BY PAULDING
FARNHAM



RENAISSANCE TEAPOT
BY PAULDING FARNHAM

Paulding Farnham



WATCH IN ALASKAN GOLD

BY PAULDING FARNHAM

riches under the earth. The checks and squares represent the stars as directing night and day. Another splendid example of Mr. Farnham's goldsmithing, though of a different order, is the ornament shown on another page, a delicately decorative pure gold enamel chain suspending a large perure of old rose diamonds. This work is lavish in its modelling. The Byzantine carved rock crystal coupe shown in frontispiece is mounted in repoussé gold with carved jade ornaments. The figure, of an architectural cast, supports a rutille crystal ball at the top. The inkwell, composed of an elephant ivory tusk with Burmese ornament carved in relief, is based on fine gold with rough repoussé, in which the flower, marigold, has been used as theme. Here we have an instance of the fine sense of colour which contributes a great charm to Mr. Farnham's work and which is, of course, lost to the eye in reproduction. The colour of the metal in this case harmonises with the rich tone of the ivory, in which the profuse treatment of the flower ornament in the Burmese decoration answers the flower theme of the gold below. Another interesting example of Mr. Farnham's design in gold is his use of the Florentine "Giardinetto" style in a time-piece and a brush, on which the story of Pomona is symbolised in the figure of a wood nymph, with the figures at the sides of Erato, the goddess of love poetry. The finish is in low relief repoussé in its most delicate form.

Three examples of silversmithing are shown herewith. That on the facing page displays a motive of fruit and flowers carried out well in detail. In Renaissance style there is an excellent demonstration of a difficult problem in the teapot. But still more interesting is the combination of materials shown in the silver-mounted wine pitcher of crystal glass. This combination has long been found practical and ornamental, especially when the glass is fine and justifies expensive intaglio cutting and carving. This particular glass, as made for Mr. Farnham's work by Tiffany & Co., is technically an oxide of lead glass. It differs from the best glasses heretofore produced only in that, because of the absolute purity of the materials entering into its composition and to their exact chemical relation, it is whiter in colour and more permanent in brilliancy. A piece of this glass could be buried for centuries and when found would be limpid and radiant in its transparent purity of colour. The silica is not the common silica of glass-making. It is found only in the forests of Fontainebleau, France, and of this but a small portion is pure enough for the purpose. The lead oxide used comes from the Harz Mountains in Germany, where it is also found in its purest state. There can never be much glass of this sort in the world. Materials pure enough to produce it in any quantity cannot be obtained. Those who possess a piece of it possess something as perfect and as permanent in beauty as a gem.



DESSERT PLATE
IN SILVER
BY PAULDING FARNHAM

Lace at the Metropolitan Museum

THE LACE COLLECTION AT THE METROPOLITAN MUSEUM BY EVA LOVETT SECOND NOTICE

AFTER the invention of lace proper, this new filmy, airy fabric, manufactured without any foundation whatever, took on an entirely different character. The first "Punto in Aria" was made, it is thought, about the close of the fifteenth century. Like every other invention, it was a growth out of all that had preceded it. The gradual lightening of the heavy embroidery, popular for hundreds of years, by cutting out bits of the material upon which it was worked had passed to that stage when nearly the whole stuff could be cut away and an elaborate pattern still worked on the few threads that were left. Some of the magnificent Reticella laces of early Venetian days, laces worked specially for brides of noble houses, and which were made after this method, show to what an extent such work was carried. By the closest examination we cannot discover the threads of the original material. To dispense with it altogether may not seem a great matter to us, but it must have appeared a miracle to the woman who first found she could make "point in the air" without any guiding material. The name they gave it proved the wonder of this new lace.

In a very short time, a swifter method of making

"point in the air" was invented. "Bobbin lace" or "pillow lace," descriptive names of this new method, soon came in, and patterns grew more and more complicated because of the ease with which they were done. An elaborate pattern took no more work or time than a plain filling stitch. It took more skill, care and attention, but there were thousands of skilled lace-workers, already manufacturing lace with the needle, who hastened to adopt these easier methods. Much lace continued to be made with the needle, and many laces were a combination of the methods, work with the needle being put upon the flat surface of the pillow or bobbin laces for their further adornment. But lace still continued an expensive trimming. Hands, and skilful hands, were needed in its manufacture, whether these hands held a needle, or plied a bobbin and stuck pins in a pillow. The wearing of lace continued to be confined to the wealthy, and the higher the rank of the wearer the more elegant were his laces. Some of these early Venetian laces are marvels of beauty. The Metropolitan Museum exhibit contains some delightful examples of these early Venetian points.

Well worth notice in a central case are some beautifully fine pieces of Rose Point. The patterns of these will stand the closest examination, constantly developing new conceits. In a single piece we find birds of many sorts, flowers, buds and



ROSE POINT, VENETIAN

GIFT OF MRS. JULIAN JAMES

Lace at the Metropolitan Museum



CAPE, ROSE POINT

GIFT OF MRS. JOHN JACOB ASTOR

leaves, crowns, tiny figures of men and numerous animals. Another piece has little cherubs' heads with wings. All these ornaments are worked over the background of lace, the peculiarity of Rose Point being that the figures of the pattern are worked upon instead of into the groundwork. Two elaborately ornamented pieces of this lace are of graduated width, and seem designed for the front of a lady's robe. An extremely wide flounce of Rose Point shows the same complicated work.

Several wide flounces of Flemish lace are in a central case. One has figures of saints set at intervals along the pattern. Other figures are introduced. We find birds, rabbits and huge peacocks caught in the flowing lines of a flower design of carnations and leaves. The flowers are perfectly formed, each petal being distinct. The flounce has a thick, flat border, like a tape. Another and still wider Flemish lace flounce has a bold design of lilies and long, drooping leaves. This pattern, with its buds, blossoms and leaves, large and small, has a luxuriant style, and is a rich-looking piece of work. Such lace was appropriately used for very heavy garments of velvet and satin. Cloaks, trained robes

and the ceremonial garments of priests were trimmed with it. The edge of this larger flounce also has a straight line for a border. The groundwork of these heavy Flemish patterns is called "réseau," and shows the usual inequalities of a hand-made background, the mesh being of various sizes and degrees of evenness. The whole style of the lace is in direct contrast to the Venetian points, with their dainty scalloped edges, sometimes formed of the petals of flowers and their leaves as part of the pattern. There is a beautiful piece of Brussels lace of exceeding fineness, in which Neptune and his sea-horses, a spouting whale, dolphins, mermaids and many odd sea-plants figure. Another fine piece has hunting scenes and contains a hunter with his gun and dog, following a deer, which is seen in the distance. Grass, trees, hills and other features of the scenery are all to be traced here.

There are many pieces of Italian Guipures, a famous lace of the north Italian provinces, with the rich patterns and flowing styles of the Renaissance. These are bobbin laces, and when they were made with the tiny thorns, or "picots," along

Lace at the Metropolitan Museum



HONITON COLLAR

GIFT OF MRS. MARY A. WITTHAUS

the threads joining the pattern, they were known as "Guipure à Brides." When these were first manufactured in the north of Italy they were made of separate pieces, the flowers, birds or animals being joined by long stitches edged with "brides." Later the pieces were joined by a closely worked background, known as "réseau." Many of these laces have designs of birds, rabbits, deer, dogs and other animals.

Passing to the finer laces in near-by cases, there is "Burano," which is made with a needle. The mesh of this is worked perpendicularly, giving it an odd, "ruffy" appearance, and it is even closer than the Flemish laces. There are examples of Point de France, which somewhat resembles Point de Venise. This was first made in France by manufacturers who imported the lace-workers from Venice, but furnished them with French designs. This method soon produced a lace of a distinctive character. There are pieces of Point de Milan and Point de Genoa, which display slight differences and which must be examined to discover them. A lace known as "Binche" has an even mesh, and its pattern is so little to be distinguished from its grounding that one must look close to trace it. It seems related to the stiff character of the Flemish lace, but is without its decided pattern. "Brabant" lace has leaves

and flowers worked into a netlike mesh. There are some handsome examples of Brussels point, also known as Point d'Angleterre. The crown of a cap of this lace is covered with a pretty twisted pattern of conventional sort. There are a few pieces of Irish crochet, the bodice of a child's frock, which was loaned by Mrs. R. W. De Forest, and a collar. In the same case are beautiful old-fashioned collars of many sorts of fine lace, Brussels, Point d'Alençon, Honiton and Appliqué. There are also many "barbes" of these laces. One of Brussels is a good example of the different kinds of "filling" or "grounding" which may be found in one article.

Some lovely Point de France laces, of which the flowers and leaves of the pattern are joined by delicate stitches holding them in place, are in a central case. Here are also shawls, veils and flounces of Point Appliqué, Point de Gaze and Chantilly. Some exquisite shawls of these laces are displayed on forms, which were specially made to show them. A shawl of Appliqué is the gift of Mrs. Julian James, and was her wedding veil. Others of the shawls exhibited were also wedding veils, and come from old New York families. One shows a charming design of rose branches. The shape of the roses, the clusters of leaves and even the thorns on the stems are wonderfully natural. A shawl of



BLACK CHANTILLY LACE SHAWL
METROPOLITAN MUSEUM

Lace at the Metropolitan Museum

Limerick lace has a cornflower design, and another has a scroll and conventional pattern. A beautiful cape of Honiton lace in the same case was the gift of Mrs. Witthaus. A Point d'Alençon shawl has a pomegranate design, and the filling of the small figures is done in a different pattern from the main background.

A magnificent flounce of Point d'Angleterre has a whole case to itself, where its pattern of flowers of different kinds, trailing from an urn, and flowing arabesques can be seen to good advantage.

The Napoleon laces lent by Mrs. H. K. Porter are unique. One of them is a bit of Point d'Alençon in which the monogram of Marie Louise, wife of Napoleon, alternates with the famous "Bee" of Napoleon himself. An Alençon collar also shows the "Bee" design, and is of the same period. Other strips of lace are of Empire times. In these the dots and tiny designs in the body and above the border were significant of the time when lace began to be ruffled onto the edges of clothing, and an elaborate pattern would have been unnecessary. Among these are some long-shaped pieces of Alen-

çon, arranged for trimming for gowns. They were the gift of Mrs. Luckmeyer.

Noticeable are some fine bits of early Valenciennes. These are adorned with charming little branches of flowers or berries with leaves, and some heavier patterns than Valenciennes has to-day.

Among the lace oddities is a funny little embroidered costume of pineapple cloth, for a child. This is from the Philippines. It has trailing vines edging the bottom of the small trousers and the little blouse, and so daintily is the work done that it attracts attention, even among the magnificent and costly laces surrounding it. Another odd piece of special interest is a lampshade made by a Sioux Indian from an Italian design. Into this the worker has introduced characteristic "motifs" of his own, such as a canoe, a wigwam and a portrait of a man, possibly of the worker himself. This is a loan from Miss Amy Townsend, who has spent much time in the development of the art of lace-making among the North American Indians.

An exhibit of black lace shawls and flounces is in a wall case in the next room. This collection was

contributed to liberally by Mrs. Winters and Mrs. Witthaus. One set of shawl and flounce has a design of trailing willow branches and palms, the lace being a fine Chantilly. Another set of shawl and flounce shows tulips and roses in the pattern, the flowers being perfectly formed, with each petal distinct. There are also some Spanish lace flounces of heavy style. One large piece may have been intended for a flounce, but is more than deep enough to cover an entire skirt. This shows Orientalism in its design. All sorts



BLACK SPANISH LACE SHAWL

METROPOLITAN MUSEUM

Chicago Art Institute



SHAWL, MODERN POINT APPLIQUE
USED AS WEDDING VEIL

GIFT OF
MRS. JULIAN JAMES

of Eastern figures are crowded into it. There are small Chinamen in national costume, pagodas, parasols and many Chinese characters. Even the scroll surrounding the whole has a distinctly Eastern look.

A white Spanish or silk lace mantilla is in this exhibit. This was included in the collection given by Mrs. Samuel S. Howland, a daughter of August Belmont, this year. This mantilla has a full ruffled border. Another white lace shawl is of Spanish thread, which is very unusual, as Spanish laces are always made of silk. This shawl has a small pineapple figure covering the centre, arranged as a border, and forming a scallop on the edge. It was lent by Mrs. Porter. Several black Chantilly lace fans are included in this collection.

Surrounding the lace room and hung above the cases are a number of pictures, dating over several hundred years, illustrating the use of lace. Among these is a large framed exhibit, showing the method of lace-making. In this picture a lace design is given, printed in six different colours, each colour showing a part of the manufacture, and each different colour being entrusted to a different worker. The first worker does only the part printed, we will say, in blue. She simply outlines the pattern. The second worker puts in the portion printed in red, the coarser groundwork. The third does the yellow part, the finer groundwork. The fourth makes the green portion, the flower design. The fifth adds the part printed in pink, the little delicate stars on the

body of the lace. The sixth worker completes the pattern, with a heavy outline around the flower design and the edge, and so the finished piece of lace is turned out.

The lace collection came to the Museum largely by bequests and gifts. Some of the earliest of these were from Mrs. John Jacob Astor and Mrs. R. L. Stuart, who gave, in 1881, the nucleus of the present exhibit. Miss Margaret Taylor Johnston and the Misses Schuyler have been very generous. Several of the very early examples were bought by Sir Purdon Clarke with the Rogers fund. A number of single pieces are the gifts of separate individuals. Besides those mentioned, many were lent to the Museum. Mrs. Porter has lent a number, and, although living at a distance, often visits the collection. Altogether, this is the most interesting as well as valuable exhibition of laces in the country, and in many respects cannot be duplicated in the world. The present arrangement is said to be the most complete of its kind anywhere.

RECENT WORK AT THE ART INSTITUTE OF CHICAGO BY MAUDE I. G. OLIVER

SINCE its establishment twenty-seven years ago, the Art Institute of Chicago has not displayed any startling, periodic advancement. Through its even, steady march, one might not know at what period to point regarding which it

Chicago Art Institute

had merited the distinction, and yet the fact would be evident that, as it stands to-day, it is justly classed in the foremost ranks of schools of art. As testimony of its standing in recent years, it has been awarded gold medals at the expositions of Chicago, Paris in 1900, Buffalo, Charleston and St. Louis. As a means to its promotion, it has always encouraged progressive ideas and, although merely as a basis of individual development, it has constantly insisted upon a strictly academic practice. Moreover, while never being affluent in the matter of funds, it has striven always, not only to provide pleasant accom-

modations for its students, but it has endeavoured to secure instruction from a corps of the best resident professional teachers, as well as visits from numerous artists and lecturers from a distance. Within the last few years, the students have been privileged to receive assistance from such men as Chase, Duveneck, Melchers, Herter, Ochtman, Von Salza, Low, Hubbell and Pyle. In the present year, Alphonse M. Mucha will deliver lectures and conduct classes and, at the same time, will exhibit a collection of his works. Frederick Richardson, a former member of the Art Institute staff, will deliver a course of lectures upon composition.

Besides its regular schools of drawing, sculpture, design and architecture, the Institute has now a well-established normal section and, as the needs of the times seem to demand, various departments



BASKETRY AND WEAVING

NORMAL CLASS, CHICAGO ART INSTITUTE

in the applied arts are introduced, such, for example, as a class in pottery and one in ceramic painting. It conducts, also, a class in commercial art and, of all the different divisions, perhaps the most far reaching, certainly the most interesting, is the juvenile class, where pupils of an early age are trained in æsthetic appreciation.

The increasing tendency to attain proficiency in as many of the allied arts as possible in order to bring back broader knowledge to an individual field is constantly being recognised more and more, so that, not only in the professions of illustration and design is a certain amount of academic drawing required, but in the departments of architecture and even sculpture as well. The division of normal instruction, which is now well-equipped, covers all the branches necessarily, but it does not go as deeply into any as the other sections do.

Chicago Art Institute

The department of drawing and painting is now conducted on the Ateliers and Concours system, which appears to be reaping excellent results. Another somewhat radical change is the abandonment of the old custom of granting diplomas at the completion of a certain curriculum, the idea being—the only rational conclusion on the subject—that the assumed possibility of a graduation in art is a fallacy. This innovation has also paved the way for a more limited course in each of the antique classes in connection with the academic department, no student being confined to any one class for over three months; in this way the student is bound only to a maximum limitation of a year for the time of reaching the life class. The discontinuance of the diploma practice does not cover the schools of architecture and of design nor the school of normal training, but, in all the other branches, not only is greater encouragement given through the more rapid advancement, but the desire to acquire a given end at the expiration of a prescribed course is quite removed and, in its stead, is the much greater pleasure of continued study in advanced work. Problems of deeper significance and of more wide-reaching extent than were formerly considered are now carried to satisfactory conclusions. Miniature painting is receiving serious notice and the efforts in the line of mural decoration are exceedingly ambitious.

This year the work in the latter field has been the development of compositions for a dining-room—bright, tripping figures, who wind their way over the green, and admirable studies of the hunt being



SCULPTURE

BY STUDENTS OF LORADO TAFT

themes employed. In the barber shop series, seen herewith in illustration, the spirit showed a quaint, posteresque approach to the subject, treated in a vein of whimsical humour. While not equally strong in all divisions, the examples worked out during the year 1905-06 maintain a most creditable standard, in some cases presenting very finished work. Among these a number of decidedly clever interiors were executed. Miss Mary Ferris, whose treatment was awarded a mention, worked out a dining-room in substantial, quiet elegance. In this scheme the chairs may perhaps be held too massive in structure, but, on the whole, the lines are exceedingly refined. With a foundation of chocolate, merging into tan, the scheme has been relieved by sage gray woodwork, with here and there a touch, such as a bit of orange and red, as seen at intervals

Chicago Art Institute



MURAL DECORATION
FOR A BARBER SHOP

BY SIDNEY RIESENBERG
CHICAGO ART INSTITUTE

in the frieze. The wall elevations by Arthur Gunther, who also holds an honourable mention for a perspective interior, is a very attractive arrangement in a conventionalised rose motive. Panelings in golden oak contribute to the warmth of colouring, which has been made both inviting and restful. Another residence interior, showing a delightful colour rendition as well as beauty of line, was drawn by a student of the evening class, Mr. V. S. Pearce. An especially severe treatment, this creation is altogether dependent upon its agreeable proportion for pleasing effect. It is a symphony in tertiary blues and white, with warm touches of golden brown here and there, as, for instance, in the solidly built fireplace which reaches from floor to ceiling. A couple of firmly constructed friezes, one a stencil from the first year class, and the other from the second year class, a softly coloured conceit in tones of neutral grey and, for the flowers, a rich old rose, are noteworthy productions. In the rendering of metals, the two door knobs, the first by Arthur Gunther, the other by Bess G. Stevens, and the exceptionally chaste design for a hand mirror by Thorwald Peterson, a first year student, are, in particular, deserving of notice.

The merging of design and composition is a subtle line necessarily, but, if to be met with anywhere, perhaps on the cover design we find it most

surely. Among some splendid covers contributed during the past year, the one for the Electrical Show catalogue by Fred Stearns was especially noticeable.

In illustration, a story for the Christmas number of *The Inland Printer* was illustrated by the class last year; a number of posters, including a second set for the Ben Greet Company, besides several independent pictures, many in colour, of quaint traditions, were among the features of the year. This class has been unusually fortunate in being surrounded by the atmosphere of different historical periods through the presentation of various plays under the direction of Dr. Emerson, of the Chicago University, the costumes being furnished from the school collection. For the benefit of this class, also, are carried on lectures on utensils, manners, customs and the like, besides practice in limited time sketching; in fact, the endeavour has been to provide everything conducive to a breadth of information and a facility of expression. In advanced work, the models are arranged in groups of two or more, the details of subjects and settings being left to the option of the student, some working out up-to-date golf links where others would see a throne in Oriental splendour. Included among the best performances during the past year should be mentioned the compositions in oil by Edward Spear,

Chicago Art Institute

Sidney H. Riesenberg, Wm. E. Scott and E. Martin Hennings.

In the academic school drawings in charcoal by Winfred Bosworth, Charles A. Wilimowsky, Sarah E. Truax, of the day classes, and by John B. Woodruff, a student of the evening department, paintings in oil by Robert Vittur, Datus E. Myers and Elmer Forsberg are among the most creditable works.

The school of sculpture begins already to feel the impetus gained through the bequest of Mr. Ferguson of a million dollars for the cause of Municipal Art. A large annuity, consisting of the major part of the interest from this sum, is devoted to the purchase of sculpture for the enrichment of the parks and boulevards of Chicago. Under the direction of Lorado Taft, students in the modelling classes have the privilege of practical experience by developing Mr. Taft's own sketches. The designer himself is benefited in being enabled to see his ideas carried out in carefully constructed models, and the class is incalculably benefited in the opportunity of working together and of receiving inspiration from stronger work than their own. The exhibition this year has been unusually successful, having been carried out in a series of suggestions for park decorations, these being surrounded by potted shrubbery, which aids materially in producing the effect of a city park in miniature. There were two seated figures of Indians, sentinel-like, on high pedestals, guarding the entrance, with innumerable fountains and groups designed purely for ornament. Of the latter class, one of the most attractive represented a little band of children and was the work of students entirely. Macbeth's three witches reappear, standing with joined hands in solemn mischief about the lighted caldron, which, in the particular case in question, happens to be an electric fountain. *The*

Tired Horse demonstrates great tenderness, not only of conception, but of execution as well. The solidly massed group, consisting of a man and a woman crouching down to coax a near-by rabbit, is truly an achievement in "the round." And the St. George Fountain is a monumental work, which at once suggests eloquence and dignity.

A considerable number of prizes, inspiring the students of the Institute to the highest possible standards, have accrued to the Institute through the generosity of interested patrons. Among those which become available next year is the John Quincy Adams scholarship of four hundred twenty-five dollars for travel.

For the past year, those receiving prizes were as follows: For general excellence in drawing, painting and sculpture: 1st—American Travelling Scholarship, \$125, E. Martin Hennings, Chicago. 2d—Free Scholarship in Art Institute for one year, Charles A. Wilimowsky, Chicago.

The Frederick Magnus Brand Memorial Prizes for composition: 1st—\$50, Sidney H. Riesenberg, Chicago. 2d—\$25, Edward Spear, Chicago. 3d—\$15, Margarethe Hansen, Chicago. 4th—\$10, Mattie E. Akley, Ravenswood, Chicago.

Special Prizes: A Free Scholarship in Art Institute for one term, as follows: For Drawing and Painting, Life Class, Reubey S. Ferris, Grand Rapids, Michigan. For Drawing and Painting from the Head, Linda M. Jensen, Elgin, Illinois. For Drawing from the Costume Model, Nellie Morgan, Chicago. For Composition, John C. Coughlin, Chicago. For Modelling, Clyda G. Chandler, Dallas, Texas. For Still Life Painting, Irwin G. Jirka, Chicago.

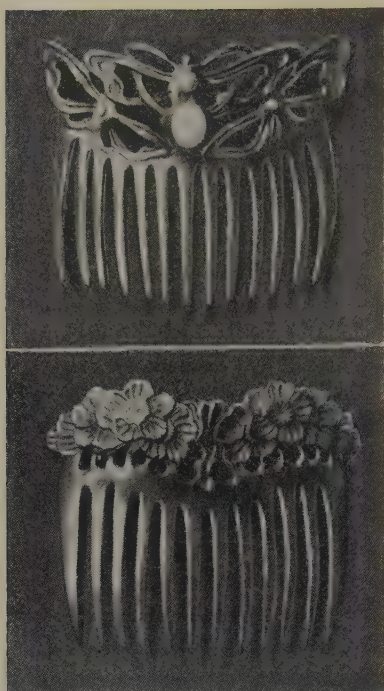
In addition to the prize awards listed above honourable mention was accorded to many.



DESIGN FOR
DINING-ROOM

BY MARY L. FERRIS
CHICAGO ART INSTITUTE

Artistic Work in Tortoise Shell



TORTOISE-SHELL
HAIR ORNAMENTS

PRATT
INSTITUTE

ARTISTIC WORK IN TORTOISE-SHELL AND METAL

TORTOISE-SHELL carving is a branch of artistic work which has lately been taken up by the class in jewellery, metal chasing and enamelling conducted at Pratt Institute, Brooklyn. Last year this work was somewhat experimental, and only a few of the regular jewellery students undertook it. The results attained are most interesting, and more than justify the pains taken by the teacher and the enthusiasm of the students. Class members interested have expressed a determination to continue the work and to increase the variety of articles made from this beautiful material, and other students, who have not yet tried it, expect to take up tortoise-shell carving this fall.

Some good results of their efforts were shown with the work of the jewellery class at the recent general exhibition of Pratt Institute, consisting of combs for the hair, elaborately and exquisitely carved. Clusters of fruit and flowers were well grouped and tastefully disposed across the tops of the combs, while the comb itself was so smoothly and evenly finished as to make a comfortable and useful, as well as handsome, hair ornament. These

combs were almost the only articles attempted by the students last year, but a number of ornamental pieces are planned by the class members, and next spring's exhibit will doubtless see a great variety of effects in this material.

Students supply their own tortoise shell, which is to be had in thicknesses sufficient to allow of raised work in the carving. The raised effect of flowers and leaves is also obtained by bending the material, which is kept soft for that purpose by soaking it in salt water. A still greater degree of pliability is obtained when the water is hot. When the material cools it retains the form given it when heated. Sometimes a still higher relief is obtained by joining two pieces of the shell.

Simple designs were among the first planned, a model of the article being first made in wax. In making this, attention must be paid to the quality of the material to be used. Tortoise shell is never of even thickness, and it requires judgment to select a piece suitable for the design, as well as to create it. The work has proved so fascinating, however, that there is no doubt an advance will be made in it this season.

The Pratt Institute conducts a jewellery class which gives a thorough professional training. It teaches designing and modelling; the application of designs to working problems; the setting of stones; enamelling and finishing; the methods and practice of technical work in metal; and the development of original ideas in design. By this instruction, the apprentice can greatly shorten the period of his apprenticeship, and supplement the technical skill gained in the shop by work in drawing, modelling and designing, and in the theory as well as the practice of his art. This, it is held, is what a shop will never teach him. The course is equally serviceable to the art student, who wishes to apply his knowledge of art to some lucrative profession. The field of artistic jewellery is said to excel almost any other line of illustrative art work. The demand for trained workers in art applied to metals, with the limited supply of such men, practically assures advancement to the earnest worker. That there is steady demand for artistic jewellery, made after original designs, has been proved by the success of those pupils who have graduated from the three-years course and taken up the work of a professional jeweller. Several young women graduates are now making comfortable livings, and find an increasing demand for their work. Each article is designed especially for the customer and for the purpose it is intended to serve. Duplicates are only made when there is some special reason for making

Artistic Work in Tortoise Shell



SILVERWORK AND JEWELLERY

PRATT INSTITUTE

them. A necklace of gold links, with tourmaline pendants, made by Miss Emily Peacock, which was in this year's exhibit, was purchased by a bride, who ordered seven copies, the necklaces being intended for gifts to the members of her bridal party.

A student of the course is first taught the use of his tools. When he begins to study designing, he makes his design, however simple the article may be, first in wax, learning thus to model his figures and to express his own thought. This design is used as an object lesson by the instructor, who

criticises it, but is careful not to interfere with any originality of idea. If the design is at all good, the student is shown how to modify it to meet the limitations of his material. If the design is impossible, for artistic or mechanical reasons, the student is taught to develop his thought in a more practical way.

The apprentice in a shop acquires little more than the skill necessary to meet the technical requirements of his trade, but as the success and advancement of the skilled jeweller depend as much upon his artistic conceptions as upon his

Artistic Work in Tortoise Shell

skill in execution, the work of the shop must always be supplemented by art instruction in the studio. The highest advancement is only gained by paying equal attention to both sides. By alternating the character of the problems given to the students, the applied work shows the inspiration that comes from a careful study of modelling and the principles of design, and the work in modelling and design shows the adjustment and illumination that come from daily contact with practical problems.

The materials used in the students' course are the semi-precious stones, such as amethysts, tourmaline, turquoise matrix, onyx and amber. Silver is usually employed for settings and chains. Gold is used sparingly, as it is expensive. The student furnishes his materials, and his work is generally disposed of to advantage.

The class is fortunate in its instructor, Mr. Carl F. Hamann, who is not a professional teacher, but an expert jeweller by profession, as well as a sculptor. Mr. Hamann served his apprenticeship

in this country, and afterwards studied modelling and designing in Munich, and in the Académie Julian, and the Ecole des Beaux Arts, Paris. He was the sculptor of the statue *Justice*, which was one of the eight statues on the Triumphal Bridge at the Pan-American Exposition in Buffalo. At St. Louis Exposition he had a statue symbolical of *Wyoming* in the Colonnade of States. He is also the sculptor of the figure of *Modern Art* on the permanent Fine Arts Building. Mr. Hamann is a member of the National Sculpture Society.

Mr. Theodore T. Goerck, instructor in chasing, repoussé and hammered work in copper, has been very successful in many pieces he has exhibited at the World's Fair, Chicago; the Paris Exposition of 1900, and the Exposition at Buffalo, in 1901.

The jewellery class of Pratt's Institute has been in existence about six years. Last year's class numbered twelve or thirteen, and had one graduate, but interest in the class and its work steadily increases and the number of members is larger each year.



COPPER WORK

PRATT INSTITUTE

Current Art Events

CURRENT ART EVENTS

THE PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS will hold their annual exhibition in the galleries of the Pennsylvania Academy, Philadelphia, from November 5 to November 24 inclusive. It will be the effort of the management to make a thoroughly representative showing. All works in Philadelphia intended for the exhibition must be delivered at the Academy October 29. Miniatures for the New York jury are to be delivered in packed cases to the Artists Packing and Shipping Company, 139 West Fifty-fourth Street, on October 25. Miniatures without packing cases in New York City will be delivered on the same date at the Van Dyck Studios, Eighth Avenue and Fifty-sixth Street, Room 502. The packing and forwarding from New York to Philadelphia and return of miniatures accepted by the New York jury will be paid for by the Society. The New York jury comprises Alice Ham Brewer, M. Lesley Bush Brown, Amy Otis, William J. Whittemore; and the Philadelphia jury, Ellen Wetherald Ahrens, Cecilia Beaux, Hugh H. Breckenridge and Ludwig E. Faber.

THE exhibition of the New York Water Colour Club will be held in the American Fine Arts Galleries, 215 West Fifty-seventh Street, New York, from November 10 to December 2. Pictures will be received at the galleries on October 26 and 27. Original water colours and pastels never before exhibited in the city will be received. Miniatures will not be exhibited in groups. They must be framed separately. Through the generosity of Mr. William R. Beal, a prize of two hundred dollars will be awarded to the picture selected by the jury as in its judgement the most meritorious water colour. The jury of selection is as follows: Mrs. Emma Lampert Cooper, Miss Blanch Dillaye, Jules Guerin, Corwin K. Linson, F. Luis Mora, Leonard Ochtman, Mrs. Clara Weaver Parrish, Edward H. Potthast, F. K. M. Rehn, William S. Robinson, Mrs. E. N. Vanderpoel, Cullen Yates.

THE MINNEAPOLIS SOCIETY OF FINE ARTS is holding an exhibition to close the sixth of this month. The early date has been chosen this year chiefly for the reason that many of the artists who exhibit have listed the same paintings for a later exhibition at the Chicago Art Institute. Among the artists whose work was secured for the exhibition were Frank H. Benson, Hugh H. Brecken-

ridge, I. H. Caliga, Albert H. Groll, John C. Johansen, W. L. Lathrop, Jonas Lie, Van Deering Perrine, Janet Wheeler, Irving R. Wiles, Edmund H. Wuerpel and Genjiro Yeto.

THE CORCORAN GALLERY OF ART, Washington, D. C., has made preliminary announcement of an art exhibition of contemporary American oil paintings for next February and March. It is hoped to make the proposed exhibition national in scope and character, which will differentiate it from any previous exhibitions held in the capital. The best galleries in the building will be completely cleared and devoted to the hanging of the contributed pictures. The exhibition will be confined to original oil paintings by living American artists not before publicly exhibited in Washington. Intending exhibitors should file an entry card with Mr. F. B. McGuire, director, Corcoran Gallery, not later than December 29. Pictures will be received up to January 22 in Washington, and January 12 in other cities. The following prizes will be available: the W. A. Clarke prize of \$1,000, accompanied by the Corcoran gold medal, and the Charles C. Glover prize of \$500, accompanied by the Corcoran silver medal, and the V. G. Fischer prize of \$250, accompanied by the Corcoran bronze medal.

THE OIL PAINTING entitled *Hare and Hounds*, by H. M. Walcott, noticed in our account of the exhibition of the Pennsylvania Academy, has been added to the permanent collection of the Art Association of Richmond, Ind. It was bought with the Reid purchase fund, made available by the annual exhibition. The Mary T. R. Foulke prize of \$50 was awarded to Mr. T. C. Steele, of Indianapolis, for his oil painting entitled *The Cloud*. First honorable mention went to William Forsyth, of Indianapolis, for an oil painting entitled *Autumn Roadside*, and second honourable mention to Miss Anna Newman, of Richmond, Ind., for *A Portrait*.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS announces its annual exhibit for January 19 to February 24, 1907. Complete circulars will be issued in the course of the current month. Preliminary announcement is made to assist exhibiting artists in their plans for the winter. It will be noticed that the exhibition will continue for five weeks, instead of six, as formerly. This change has been made for the convenience of those who wish to have their works sent by the Academy directly from Philadelphia to New York in time for the annual exhibition in March.

Book Reviews

BOOK REVIEWS

B HISTORIC STYLES IN FURNITURE. By VIRGINIA ROBIE. Illustrated. Chicago: Herbert S. Stone. *The House Beautiful*. 8vo. Pp. 196.

The publishers of *The House Beautiful* have issued a well-illustrated and well-digested summary of the subject of furniture as treated in the various periods since the Middle Ages. After following the course of the early furniture through the fourteenth and fifteenth centuries, Virginia Robie, the author, turns to the Renaissance in Italy, France, Germany and Spain. Separate chapters are devoted to English furniture in the sixteenth and seventeenth and in the eighteenth centuries and to the French styles, Louis XIV, Louis XV, Louis XVI and Empire. American Colonial furniture is discussed in the concluding chapter. The overhang of the Colonial period in furniture over the Colonial period in history is put at fifty years. In the accepted definition two centuries are comprised in the period, 1620-1820. During the earlier period the history of all handicraft in this country was closely allied to that of England and Holland. In the latter epoch Dutch influence grew less and England shared with France in molding our taste. Different parts of the country responded differently in the earlier times to the fashions of the older world. Thus, in New England styles in furniture were a tardy growth. In the South, where a closer touch was kept with England, fashions in costume and in house furnishing changed more rapidly. In each section the furniture differed from that of the Dutch settlers between. Equally distinct were the household furnishing of the Huguenots in Canada, and they in turn were unlike those of the French explorers in Louisiana. The Quaker and Swedish settlements in Pennsylvania added still another element. Again, while the English of the South were fairly representative of one class, and lived after the manner of their kind in the old country, there were slight differences between the Colonial homes of Virginia and those of Georgia and Carolina. After the roughness of the pioneer life had passed away, the dividing lines between the English and the Dutch and between the North and the South became more marked, and remained so until the beginning of the eighteenth century. The first hundred years of the period may be called the age of oak, the second the age of mahogany. After the Empire style had run its course, by 1830, black walnut superseded mahogany. The characteristics which had made furniture making an art for more

than a hundred years passed away. For a convenient and well-balanced account of the general trend and development of styles this book is to be commended.

THE ART REVIVAL IN AUSTRIA, special extra number to THE INTERNATIONAL STUDIO, with 221 illustrations, including a score of special colour plates and photogravures, with articles on Modern Painting in Austria by Ludwig Hevesi, Modern Plastic Work and the Architectural Revival in Austria by Hugo Haberfeld, Modern Decorative Art in Austria by A. S. Levetus. Quarto. Price, Wrappers \$2.50 net, postage 25 cents. Cloth \$3.00 net, postage 35 cents.

THE SPECIAL EXTRA NUMBER to THE INTERNATIONAL STUDIO, appearing from the Bodley Head, John Lane Company, New York, is devoted to "The Art Revival in Austria." The publication, like all extra numbers to THE INTERNATIONAL STUDIO, is profusely illustrated, this one containing in all 221 illustrations, a score of which are special inserted colour plates and photogravures. The general subject is divided under four heads, which have been entrusted to the well-known writers, A. S. Levetus, Ludwig Hevesi and Hugo Haberfeld—Modern Painting in Austria, Modern Plastic Work in Austria, Architectural Revival in Austria and Modern Decorative Work in Austria.

In the first section, which is illustrated from the work of some thirty foremost painters, including the Slav artists who have contributed so much to the artistic assets of the monarchy—Poles and Ruthenes in Galicia, and Czechs and Germans in Bohemia—will be found a valuable analysis of the origin and development of the body of Austrian painters known as the "Secession," and constituting a revolt from the *Kunstlerhaus*. Among the sculptors whose work receives attention are, of course, Hellmer, Lederer and Karl Bitter, well known in this country, and among the Czech sculptors Von Mylsbek and Franz Metzner. Among the architects, O. O. Wagner is a figure of prime importance. One of his latest buildings is the Post Office Savings Bank Building, with its quadrangular central hall of more than 500 metres. This building is in course of being completed. One of Wagner's later projects on which he is already at work is a great bridge over the Danube Canal. Among Wagner's pupils who have become celebrated is Olbrich, a man highly gifted, impulsive and imaginative. The work of leading artists in all forms of applied art is discussed and illustrated in the fourth section devoted to decoration.

Nature's Aid to Design



FIG. 65

MARTHA WASHINGTON GERANIUM

NATURE'S AID TO DESIGN BY E. S. D. OWEN AND LOUISE W. BUNCE

GROUP 10. The contrast between garden and field growth in the accompanying specimens points to the delicacy with which

nature proceeds with the advancing season. To those not fortunate enough to be near the fields the importance will be at once apparent of having the field culture brought into the realm of the city worker in art, and at the same time the comparison of wild and natural growth becomes most valuable.



FIG. 66

UNITS OF MARTHA WASHINGTON GERANIUM



FIG. 67

COLUMBINE



FIG. 68

SMALL PRIMROSE



FIG. 69

GERANIUM

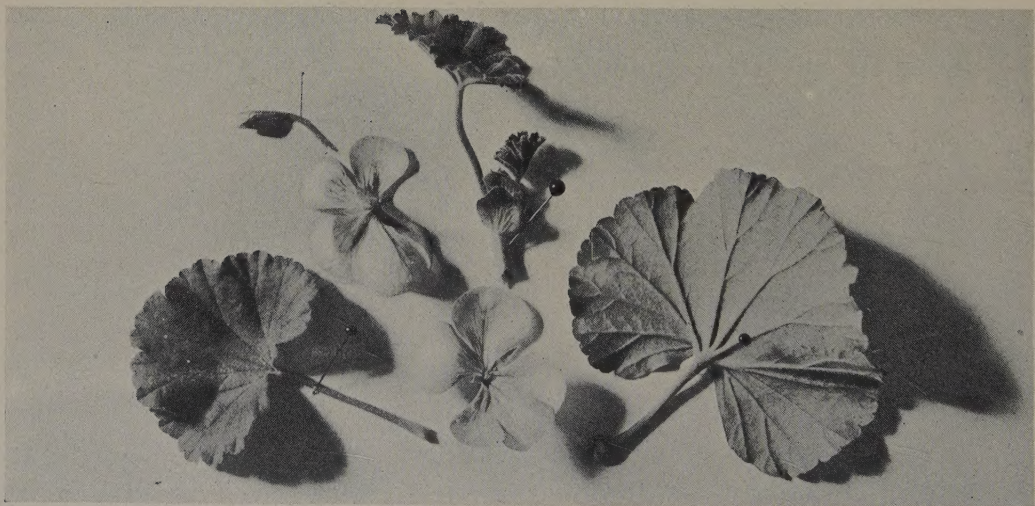


FIG. 70

UNITS OF GERANIUM

The Baldwin Piano

DESIGN AND ORNAMENT OF SOME NEW PIANOS

WE HAVE had occasion from time to time to call the attention of our readers to artistic work in the decoration of pianos by various hands. Illustrations are presented herewith of some of the results achieved by The Baldwin Company of Cincinnati. Mr. Lucien Wulsin, president, has given particular study to the careful reproduction of French schools of ornament, the Louis XIV., Louis XV., Louis XVI. and

the Empire styles. In this interesting research on behalf of the artistic progress of the manufacture conducted by The Baldwin Company he has spent many years in working upon and comparing the best authentic models. The quality of his efforts has been recognized by bestowing upon him the decoration of the Legion of Honour. In the case of the Louis XV. Grand Piano, for example, more than two years time was devoted to the work. The result of such care in the details of design has been to place the output of The Baldwin Company among the purest and most refined developments

of art in American industry.

Among the instruments deserving of special notice, that presented in illustration on this page is characteristic. The decoration, with the pronounced smooth boss of the cartouche, is in that style of the Louis le Grand period called *Vernis Martin*. The case is built in white mahogany and finished in gold bronze. The ormolu trimmings are beautifully modelled and are hand-chiselled. The panels and the lid, exterior and interior, have been decorated in the manner of the period by Rudolph Tschudi, a well-known artist. This painter was born in Switzerland, where he was a pupil of H. Ruch. In these decorations, of which the theme is "*Cupids in the Woods*," he has found his mod-



BALDWIN PARLOUR GRAND PIANO
LOUIS XIV STYLE

D. H. BALDWIN & CO.
CINCINNATI

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AD. XVII

The Baldwin Piano



BALDWIN CONCERT GRAND PIANO, LOUIS XVI. STYLE

D. H. BALDWIN & CO., CINCINNATI

els in the Fontainebleau Castle in the apartments designed for Anne of Austria.

This instrument is a "parlour grand." A concert grand has also been completed in the Louis XVI. style. The Rococo, which was beginning to show its coming ascendancy in the previous instrument, has in this case withdrawn its flourish in favour of the subdued lines and contours of a more sedate sort. The style bespeaks the artistic reaction from the exuberance of the preceding courts. The piano is built in satin wood. The lid and panels are delicately festooned in marqueterie. And again the chiselling of the ormolu mountings is most effective.

Of the intermediate period, that of Louis XV., a striking example has been produced in a parlour grand instrument. It is built in tulip wood with amaranth effects and decorated with gorgeous ormolu mountings. The designs were made after old furniture preserved in the Louvre. The execution is entirely the work of Cincinnati craftsmen. Until recent years it had been the critical fashion to decry Rococo. This, no doubt, was the natural result of the displeasing attempts at imitation which began to supplant in the general mind the beauties so manifest in the best French exam-

ples. Even in the heyday of its vivacious power the style was, of course, the expression of the times, in which gaiety and variety were distinguishing traits.

In the less fortunate development of Rococo a consequent tendency to turgid fantasy and eccentric abandon is to be seen. But the beauty of Rococo is not to be denied or even minimised in the imaginative and airy quality that few styles have ever equalled. And it has been the aim in designing and decorating this attractive instrument to give expression only to the graceful and beautiful elements in this period of ornament.

Several other instruments produced by the same makers deserve attention. We should note the Baldwin upright grand decorated in the Empire style. In the upright form the Baldwin makers have produced two instruments of note, one in the early Colonial style and another in a modified Colonial, distinguished by its marked simplicity and beauty of veneers. This remarkable line of art and regular styles of pianos may be seen in the retail warerooms of D. H. Baldwin & Co., in many of the large cities in the United States, in fact, in many foreign cities, as this house does a large export business.

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AD. XVIII